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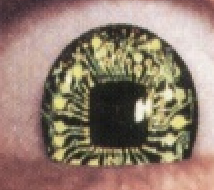
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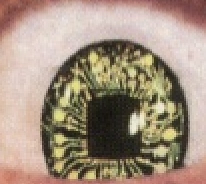
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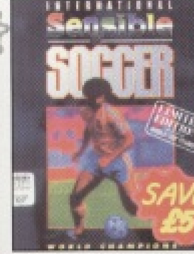


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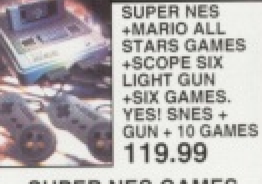


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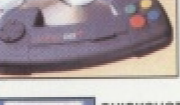
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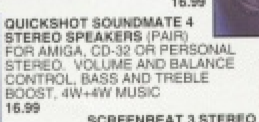
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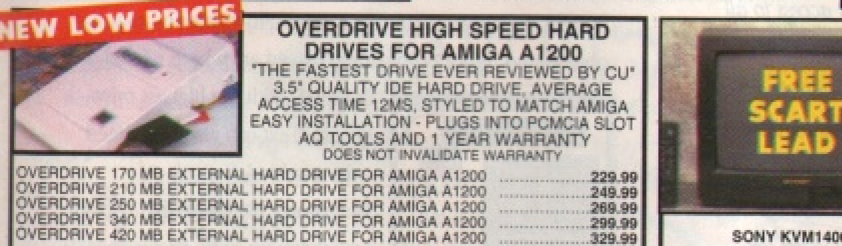
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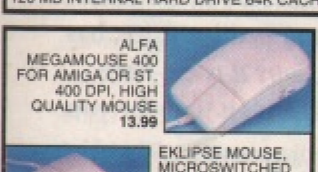
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"What the Papers Say..."

Amiga Shopper... *"Final Writer is the closest thing to Microsoft Word to appear on the Amiga"* **Amiga Computing...** *Final Copy II voted "Best DTP Package"* **Amiga Shopper...** *"If ever there was a good reason to buy a hard drive for your Amiga, Final Writer* **is** *that reason - Amiga Word Processing has come of age with Final Writer"* **Amiga Format...** *Final Copy II is "The Best Word Publisher"* **Amiga Pro...** *"In comparison (to Wordworth 3), Final Writer 2 is slick, solid and reliable and... is a damn site more usable"* **Amiga User International...** *Final Writer is "a powerful program that produces excellent results"* **Amiga Computing...** *Final Writer is "easily the most configurable Amiga WP ever"* **CU Amiga...** *Final Writer is the "most powerful WP ever to grace the Amiga"* **Amiga Format...** *"I'd go for Final Writer over Wordworth (3) - Final Writer is a joy to use"*

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Final Writer, extending innovation...

Now, as others are just starting to add similar features, saying they're 'revolutionary', Final Writer extends the innovation further with ***FastDraw Plus***™ *- adding even faster and more functional options, including a new rotate command. Final Writer Release 2 is again leading the way with the introduction of* ***TouchTools***™ *and* ***PowerUser Bar***™ *technologies. These features give the user a definable area at the top of each document window where up to eight "one-touch" button strips can be configured. Each strip contains easily customisable sets of functions giving instant access to all the major commands/features - with a simple click of the mouse! There is even a set of buttons allowing "one-touch" selections of font style and size plus variations including Plain,* ***B****old, Italic and Underline!*

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Final Copy II Release 2

Our word processors go beyond simply producing normal letters and documents, at which they naturally excel, and progress into a world where "how the whole document looks" is just as important as "what it says". Admittedly, this can be achieved with Desk Top Publishers - but they're not so easily used as word processors, especially when a good looking letter needs creating quickly - they're far too cumbersome. *Final Copy II* offers the perfect balance between the two requirements... Ease and speed of use, with total control over the perfect printed presentation.

Complete control over how documents look, now *you* have it at your finger tips on your Amiga! Features include: **FastDraw**™ (on-screen drawing tools for use with the generation of borders, boxes and lines or arrows at any angle), Multiple Newspaper Style snaking columns, **PerfectPrint**™ (the unique ability to use **Post Script**™ outline fonts on absolutely any printer in either portrait or landscape) and Text Auto Flows around graphic objects and imported pictures (placed anywhere, scaled or cropped) with the highest print quality. Text can also be printed over graphics!

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No other Amiga Word Processor in the same category, and at such a competitive price, has all the capabilities *Final Copy II* users have always taken for granted! Isn't it time for you to take a look too!

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ur Laurels...



NEW Final Writer Release 2

Final Writer was launched last year with the power user in mind. It is the Amiga's only Hard Drive compulsory word processor - neither performance nor features have been compromised to maintain compatibility with floppy drive only systems. As well as having a unique list of features for the author of longer documents and publications - automatic indexing, table of illustrations, table of contents and bibliography generation - *Final Writer* with its **TextBlocks**™ was the first word processor to put a character (or group of characters) anywhere on the page, at any size and any angle. It offers a virtually unlimited ability for effects with graphics *and* text. Just like *Final Copy II*, *Final Writer* also includes **PerfectPrint**™ and has a set of tools to create structured graphics with new **FastDraw Plus**™ (now with additional functionality that includes new options like rotation). And... you can also access features unique to SoftWood with both the new **Touch Tools**™ & **PowerUser Bar**™ "one-touch" technologies. Simply 'clicking' a button, means you can define, change and save such things as the 'Paragraph Styles' (ie. Font, Font Size, Text Position, Bold, Italic, Underline etc.) and 'Layout Options' (left, right, centre or justified, bullets, line spacing, indents etc.). The options you have through single button selections are nothing less than remarkable! Indeed, one magazine heralded these as "the closest thing to Microsoft Word to appear on the Amiga"! Also uniquely, *Final Writer* can import, scale, crop, view on screen and output structured PostScript EPS clip-art images (we supply a hundred free with the package) to *any* printer (>2mb system RAM required). And... if you own a PostScript printer *Final Writer* is the only word processor with a set of output options including scaling, crop marks, thumbnails, and half-toning. Combine features like ARexx/Macros and **Text Clips**™, with others new to *Final Writer*, including floating palettes and UNDO/ REDO (on text, formatting *and* graphics actions) - and you have... ***Final Writer Release 2.***



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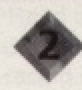
But... don't just take our word for it; magazine reviews of Amiga word processors in the UK, and worldwide, have bestowed higher marks and more awards on *Final Copy II* and *Final Writer* than any others. We prefer not to say we're number one - the experts do it for us! Our packages have consistently been acclaimed for their "bullet-proof" reliability right from the day of launch. SoftWood software works first time, every time!

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OFF THE CUFF

EDITORIAL



This issue should prove that the Amiga is, beyond doubt, stronger than ever. It's finally reached maturity and the amount of products currently available for it (and covered on the following 180 pages) proves my point. In this issue we examine 3D theory and practice in a special report on page 26 and have a full review of *Imagine 3* on page 110. We also preview the first VR headset for the Amiga, review six A1200 RAM accelerators and check out the best games available this summer including my favourite of the month, *Universe* and our cover demo *The Clue*.

I hate to say it, but inevitably I have to: there's no further news on who the new owners of Commodore might be. The only significant event in recent weeks is that the Commodore UK team have put forward a management buyout bid. Strangely enough though, there appears to be less nervousness about the situation in the software industry this month – could this be confidence in the success of the UK bid, or confidence in some other potential buyer? There are certainly enough bids on the table to make things interesting though.
So come on guys, hurry up! The bets are on.

Alan Dykes
Editor

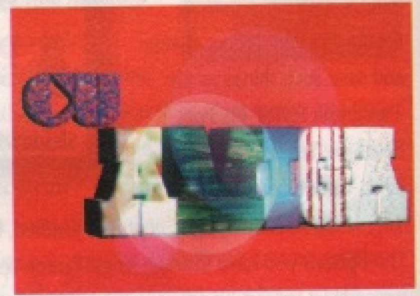
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Brilliance 2. Has adding a 'two' to the end of its name really made any difference?



Imagine 3, all the wonders of 3D creation at your fingertips.

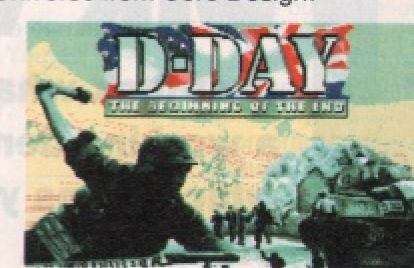


The SX 1. Turn your CD32 into a fully fledged Amiga.

SCREEN SCENE

GAME REVIEWS GAME REVIEWS GAME REVIEWS GAME REVIEWS

September is a strange month for the software industry. Everyone starts getting really geared up for the Christmas rush, but seem to forget that there are bags of top-quality software just waiting to be reviewed. Like Bullfrog's *Theme Park*, *Club Soccer The Manager* and the superb *Universe* from Core Design!



D-Day Dawson come back. All is forgiven.



It's here! It's big! It's *Theme Park*!

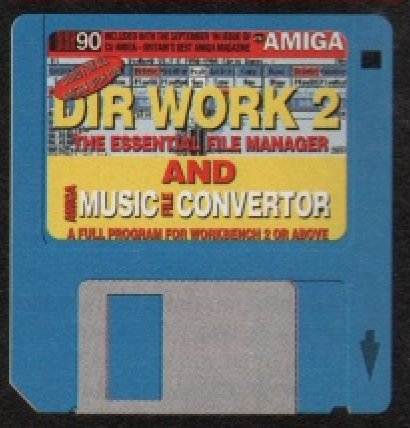


The cutest little dude ever - *Pinkie*.

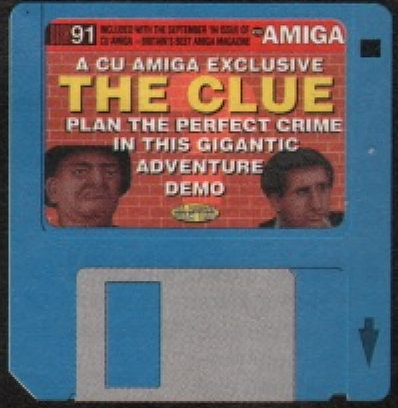
REGULARS...

DISKS

Another two incredible disks for you this month, with more packages that you'll never know how you did without – *DIR Work* and *AMFC*, plus a fully exclusive and completely playable demo of Neo's brand new crime based adventure, *The Clue*. Have fun!



Another two super packages for you to enjoy this month. First up is *DIR Work 2*, a demo of the ultimate in file management packages, followed closely by *AMFC* – the perfect music file converter. What more could you want?



The Clue is a stunning new adventure from Austrian publishers Neo, and we've got the first look at it, along with this exclusive playable demo!

NEXT ISSUE ON SALE 19 SEPTEMBER

EDITOR: Alan 'Travelling' Dykes **DEPUTY EDITOR** Lisa 'Eight-a-day' Collins **GAMES EDITOR** Tony 'Not after six please' Dillon **TECHNICAL EDITOR** Andy 'The Tories are great' Leaning **ASSISTANT TECHNICAL EDITOR** Tony 'Haircut' Horgan **ART EDITOR** Costas 'Oh, I've got to tell you this one' Michalia **DESIGNER** Helen 'Nobody likes me' Danby **TECHNICAL CONSULTANT** John Kennedy **CONTRIBUTORS** Peter Lee, Andy Mitchell, Vampyra, André Digard **ADVERTISEMENT MANAGER** Maria Clarke **SENIOR SALES EXECUTIVES** Chris Perera & Kiera Roche **AD PRODUCTION** Tina Gynn & er ... Phil **GROUP ADVERTISEMENT MANAGER** Nigel Taylor **PUBLISHING DIRECTOR** Mike 'Classic Car' Frey

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COVERDISK 90 DIR WORK & AMFC

Just look what we have for you this month: a working demo of *DIR Work 2* – the superb program which helps you manage files and disks, amongst other things.

One of the really great things about the Amiga is how easy it is to use. PCs need special monitors, force you to mess around with command lines and use MS-DOS. The Amiga, however, can be plugged into a normal TV and operated using a mouse with a nice graphical environment. Much better! However, have you ever tried using the Amiga's command line (Shell or CLI)? That's not so simple.

It involves a lot of complicated procedures which are best avoided, but what do you do if you really have to use these complicated shell commands? Well, for starters you could read the 'Q&A Special Amiga Workshop' which is in CU AMIGA every month. Alternatively, you can use this month's excellent Technical Coverdisk – *Dir Work 2.*

SHELL SHOCKED!

DIR Work 2 allows you to perform fairly complex SHELL commands using a very simple point and click user interface. Want to delete a file without an icon? Just click on the file name and then the delete button!

All common disk operations are possible with *DIR Work 2*, including COPY, MOVE, DELETE, MAKEDIR (MAKEDIRECTORIES/ DRAWERS), RENAME, and DISKCOPY. These are complemented by further buttons to let you easily move around directories and volumes, edit files, view graphic files and play sound modules. It will also do a lot more besides.

Built into the program is a full system diagnosis facility, telling you all about your Amiga – including how much RAM you have, what libraries are present, what's in memory and so on!

SECRET WEAPON

The more astute of you will have noticed that the cover disk is labelled demo. But so far, everything in *DIR Work* is fully functional, so how come it's a demo. Well, if you want to use *DIR Work* just to control your files then it is a full program, but *DIR WORK* has a secret weapon. It's fully configurable. Every button, slider, menu and text description can be changed – you can make the program look completely different, and change practically every aspect of its operation. And it's this part that is different in our demo.

Whilst you can still change everything, you won't be able to save your changes for future use. If you want the full version turn to page 36 for the upgrade offer, or call Emerald Creative on 081 715 8866.

So how do you use *DIR Work*? Well, firstly, follow the instructions on page 15 to load it, with the program up and running you'll see a screen like the one below – if not, you've loaded the wrong program!

DOUBLE SIDED!

Most file operations (ie moving, copying etc) involve you selecting a file in one location (ie a directory or volume) and performing an operation on the file, typically moving or copying to other directory or volume. Given this two-sided operation it's natural for *DIR Work 2* to work in a similar manner, the display being split into two halves.

Both sides of the screen have a directory list and identical sets of buttons. Selecting one or more files and directories and clicking on an action button on that side of the screen will, if appropriate depending on the action of the button, transfer the files selected to the directory on the other half of the screen. For functions that don't involve moving a file around, ie deleting or renaming, simply select the files and click on the button. Multiple files can be selected by either dragging the mouse pointer down over file names, or highlighting one file and then clicking on subsequent files whilst holding down the SHIFT, CONTROL or ALT key. Operations will be carried out on each file in turn.

LET'S GET STARTED

Now most of you won't want to sit and read through masses of instructions so instead take a peek at the annotated diagram on the next page. This shows the important buttons with descriptions, everything you need to use the most commonly used parts of the program is listed here.

The following are other general purpose functions and shortcuts that can be carried out.

To display text and IFF graphics files simply double click on the file. Doing this will bring any IFF picture, whilst ASCII text files will be shown on screen. The program will try to open all types of file, and display them, so you may get some unusual results opening non-IFF or non ASCII files. The equivalent buttons for these operations are 'TYPE' for text files, and 'SHOW' for graphics files. Likewise, double clicking on a program or application will load and run that application. Double clicking on a directory name will move into that directory, making it the current one.

GREAT EH?

And that's it for *DIR Work 2* this month. Next month we'll examine changing the look of the program, a facility which, although you can use it in this demo version, you won't be able to save the changes until you upgrade. We'll also check out its built in diagnostic tools, and disk handling. You can probably figure most of it out on your own in the mean time, although there will be a few surprises lined up in the instructions.

The copyright display pops up occasionally in the demo version.

GET DIR: Reads the contents of the current directory, in most cases the program will do this automatically, but there are times when you may need to do this manually.

COPY: Copies the files selected in the source directory into the destination directory.

MOVE: This is the sister button to Copy. Whereas Copy leaves the original in place, Move copies the file(s) and then deletes the originals afterwards.

DELETE: Strangely enough this deletes, ie removes, the file or files and directories selected from the disk. Once you've deleted them you can't get them back **so be careful!**

MAKEDIR: Creates a new directory or drawer. You will be prompted to enter the name in a requester.

TYPE: Clicking one or more text files and pressing this button will display the file on screen. This will bring up a new screen with a series of buttons along the bottom. These buttons allow you to print the file, search for occurrences of specific words, change the display to HEX (probably only useful if you're a programmer), and move around the file. Double clicking on a text file will also bring this display up.

RUN: If you've highlighted a program or application clicking on this button will try to load and run it – like double clicking on a program in Workbench.

SHOW: Similar to TYPE but for Amiga graphic files.

PLAYSS:PLAYMOD: Audio file support: to be covered next month.

RENAME: Clicking on this file will allow you to change the name of a file. You will first be asked if you wish to change the filename, skip this file or cancel the operation. You will then be shown the existing name and asked for a new one. If you selected multiple files each file will be changed in turn.

PATSEL: The display in the directory display is normally set to all files and directories, although you can change which filenames are shown. Clicking on PATSEL will ask you for the pattern selection for filenames that the program will use when listing files. This asks for the wild cards and filenames to use, these follow standard Amiga standards.

VOLUMES: Lists all the volumes available on your Amiga, to use one simply-double click on it.

ADDICON: To be covered next month.

PATHNAME: Identifies where DIR Work is currently looking for files. Selecting a new volume (see VOLUMES) will change this text for you. Alternatively you can simply click on it with the mouse and manually type in new paths.

DISK: and SYS: These options will be covered next month.

A: Automatically selects all the files for you.

/: Changes the current directory to its parent, ie moves back up through the directory list.

N: Deselects all selected files.

HIDE: Moves DIR WORK to a background screen.

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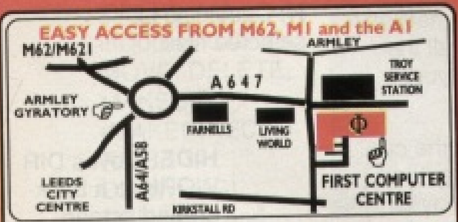
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Laser quality output. Large buffer
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Citizen printers have a 2 year guarantee
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Epson LX300 Colour....................£149.99
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LQ150 Colour...............................£209.99
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Stylus 800+.................................£249.99
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even faster than the old HP550C!!
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LOW STAR PRICES — star COMPUTER PRINTERS

Star LC100 colour.......................£119.99
9 pin colour, 8 fonts, 180 cps draft, 45 cps NLQ
Star LC24-100.............................£126.99
Star LC24-30 Col........................£199.99
complete with automatic sheet feeder, 192 cps draft
Star LC24-300 Col......................£249.99
24 pin quality, 264 cps draft, 80 cps LQ, 39K buffer expandible to 48K, 16 fonts and quiet mode.

Star SJ144 Colour Thermal
Stunning affordable colour printer. 3 PPM, low running costs
only £339.99

Star SJ48 Autosheetfeeder..only £49.99
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Epson LX300 Colour ribbon	£12.99
Star LC10/100 mono	£3.69
Star LC200 mono	£4.99
Star LC10/100 colour	£7.99
Star LC200 colour	£12.99
Star LC24-30 mono	£8.99
Star LC24-30/200 Colour	£11.99
Re-Ink Spray for mono ribbons	£11.99

COVERS

Canon printer cover (please specify model)	£5.99
Citizen Swift/ABC	£5.99
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Star LC100/200	£5.99
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prices apply only when ordered with printer or purchased direct from the showroom

Fanfold (tractor feed)	500 sheets	£4.99
Fanfold (tractor feed)	1000 sheets	£8.99
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The best modem in its class! only £243.99

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V.32 bis (14400 baud!)
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Similar in performance to Supra, these excelent USR modems offer you probably the most cost effective way of purchasing a BABT approved modem.

Sportster 2496 +Fax..................£104.99
Sportster 14400 Fax..(85% CU AMIGA).....£151.99
WorldPort 14400 +Fax (82% PC Format recommended) £251.99
Courier V32 Terbo +Fax.......£334.99
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If you thought V32bis was fast try the terbo! They come with a 5 year warranty & are BABT Approved!

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Stereo, colour monitor with same spec to the old Philips 8833 and Commodore 1084S. Includes *FREE* built in tilt and swivell stand.
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.28 dpi, 15/38 KHz, all Amiga modes, AGA comp. no audio, tilt & swivell stand.
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Single refills (22ml)	£6.99
Twin refills (44ml)	£12.99
Three colour kit (66ml)	£19.99
Full colour kit (88ml)	£27.99
Bulk refills (125ml)	£24.99

Cartridges

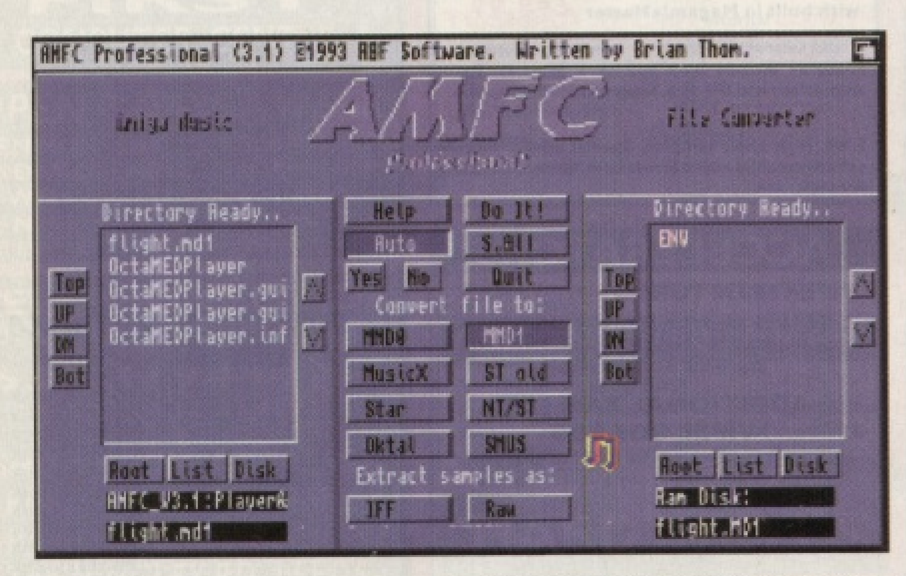
Canon BJ10/SJ48 cartridge	£18.99
Double life 500 cartridges	£24.99
HP550/500 Colour cartridge	£24.99
Epson Stylus Colour Cartridge	£39.99
Epson Stylus mono Cartridge	£17.99
Epson Stylus 800+ mono Cartridge	£11.99
Star SJ144 mono cartridges (3 pack)	£21.99
Star SJ144 colour cartridges (3 pack)	£21.99

Miscellaneous

Printer Switch Box 2 way	£12.99
Printer Switch Box 3 way	£17.99
Printer Stands (Universal)	£7.99
3 Metre printer cable	£6.99
5 Metre printer cable	£8.99
10 metre printer cable	£12.99

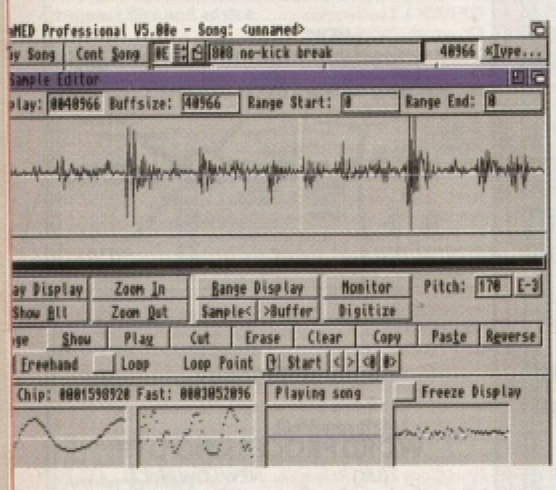
»

AMFC PRO 3.1



Compatibility across virtually any music program is now a reality, with the amazing *Amiga Music File Convertor*, or *AMFC* for short.

Amiga Music File Convertor is a utility for converting music files to different formats. For example, you might have an *OctaMED* module that you want to load into *Music X*. The *OctaMED* and *Music X* file formats are different, so you can't normally load an *OctaMED* file into *Music X*, and vice versa. *AMFC* will take your original file, and save it out in the format of your choice. It needs Workbench 2 or higher to run.



SUPPORTED FORMATS

AMFC will read any of the following formats: *OctaMED MMD0* and *MMD1*, Old and new *Soundtracker*, *Noisetracker* and *Protracker*, *Oktalyzer*, *Sonix (SMUS+.ss)* and *StarTrekker*. Once you've loaded one of these, it can be converted to any of the above formats, apart from *Sonix .ss*. You can also convert to *Music X*, although you can't convert from *Music X*. There is also a separate program to convert files to standard MIDI format.

HOW IT'S DONE

AMFC is a very simple program to use. See page 15 for instructions on decompressing the disk. Boot straight from your decompressed *AMFC* disk (put the disk in the internal drive and reset the Amiga). Double click the *AMFC 3.1* disk icon, then double click the *AMFC Pro* program icon. The colour scheme is rather dark, so you may need to turn up the brightness control on your monitor to read the text properly.

Once the program has loaded, click the mouse and you'll see two main windows. The left window is the 'source' window, the right is the 'destination' window. You should have a music file ready, either on a floppy disk, RAM disk or your hard drive. Click the left Disk button, and the click the appropriate device name to select the drive on which your music file is stored. Use the Up and Down buttons or arrows to move through the list if necessary. Locate the file and click on its name.

Now you have to choose the format that you want the file converted to. Take your pick from the buttons beneath the text that reads 'Convert file to:'. If you just want to strip out the samples from a song file, click either the IFF or RAW buttons. This will take out all the samples from the song, and save them separate files, as either IFF or RAW samples. Use the gadgets around the right window to select a path for your destination file, and enter a name for the converted file into the box at the bottom right corner of the screen. Click the button marked 'Do It!', and the file will be loaded, converted and saved out as you specified. If you are running on an Amiga with no hard drive and one floppy, convert your files to the RAM disk, and then copy them onto a floppy disk from there.

OPTIONS

There are a few options that can be set before you convert your files. Click the button marked 'S.All' to cycle through the different sample processing options. With the default setting, all the samples in the song are converted with the song data. There are three other settings, as follows:

S.Used - All samples and instruments are processed, except those which are not actually used anywhere in the song.

S.None - All samples and instruments are removed, or not processed.

S.Name - Only the sample names are processed, not the samples themselves.

Auto is an option which can be used if you can't be bothered to specify a filename for your converted file. When the Auto button is highlighted, the destination file will be saved with a similar filename to the source, with a new suffix or prefix on the filename. For example, a *Protracker* module called 'Mod.Acid' could be converted to an *SMUS* file, in which case the converted file would be called 'Acid.SMS'.

The quit button will close down the program. When it asks you if you are sure you want to quit, click either the yes or no button, or press Y or N on the keyboard. Brian Thom, the program's author, has kindly included an *OctaMED* module, which can be found in the Player & Examples directory.

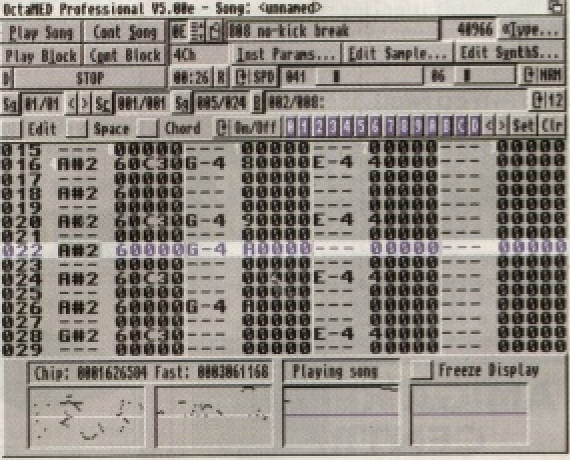
CONVERSION QUIBBLES

It's inevitable that not all files are going to survive the conversion process completely intact. The various music programs all support different features, so certain aspects of song data are not supported in some of the file formats. This means that some parts of the song data will occasionally be lost during conversion (this won't affect your original source files though). It's likely that a bit of tweaking of the tempos and instrument tunings and transpositions will be needed in many cases. For more detailed descriptions of exactly what happens in the conversion process, see the 'How I Work' document on the *AMFC* disk.

MIDI CONVERSION

There are two ways you can convert your Amiga sample tunes to MIDI files. The first is via the *Music X* option. Any of the supported formats can be converted to *Music X* files, loaded into *Music X*, and then saved out as MIDI files from within *Music X*.

Alternatively, you can try the MIDI Convertor program included on the disk. You'll still have to use the *Music X* convertor in *AMFC*, but you won't need a copy of the *Music X* program. Boot from Workbench, and using the 'Show all files' option from the



Window menu, open the directory called 'Copy contents to your s dir', which can be found in the MIDI Convertor directory on the *AMFC* disk. Drag this into the "S" directory of your Workbench and your *AMFC* disk. You can now load the MIDI Convertor program either from Workbench or the *AMFC* disk.

For full instructions on using the MIDI Convertor program, see the documents on the disk.

INSTALLING LIBRARIES

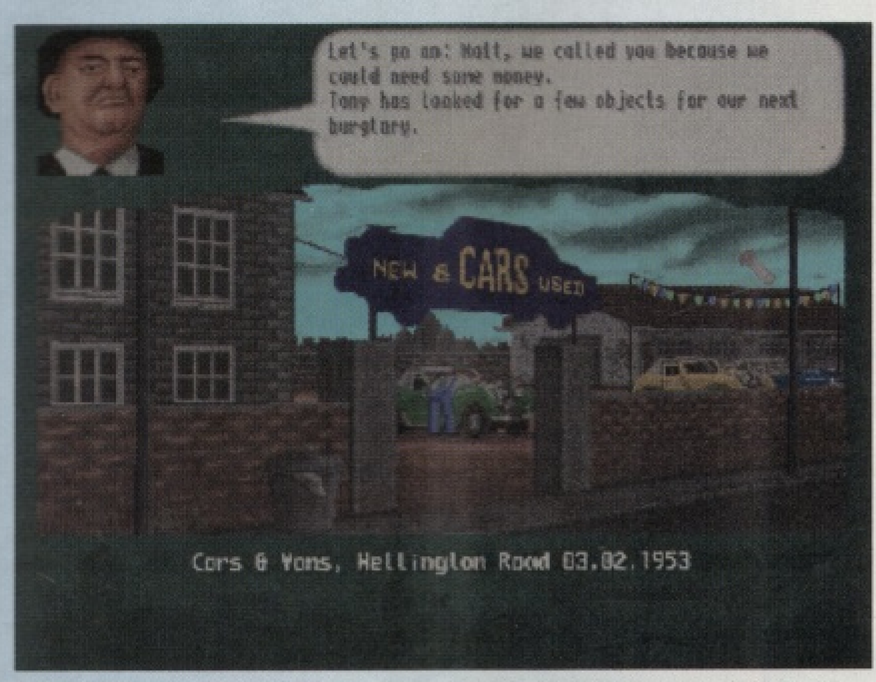
You'll see an icon in the *AMFC* disk window entitled 'Copy to LIBS:'. In order for this little script to work, you'll need to rename the *AMFC* disk '*AMFC Pro*' (without the quotation marks). Use the Rename option from the Workbench Icons menu.



COVERDISK 91

THE CLUE

Could this be one of the most original adventures of all time? We certainly think so and so will you with our exclusive coverdemo.



This rather nasty piece of work is one of the most important people in the game. He is the one who will give you the leads on all your burglaries, but also grass you up if you cross him.

You may not have heard a lot about this new game from Neo Software in Germany, the people behind *Whale's Voyage*, but that's not to say that you won't hear a lot about it in future. We were shown it very recently for the first time, and were so amazed we just had to get the cover demo, so you could see for yourself what an exciting and original adventure *The Clue* is.

Take your standard crime-based adventure, where a detective has to track down a master criminal who is terrorising the locals, and then turn it on its head, and you have *The Clue*. You are Matt Stuvysunt, a petty thief who has come to London to seek his fortune. Well, not his fortune exactly. Someone else's fortune, which he can then steal from under their noses in the middle of the night.

There's a lot more to being a successful burglar than meets the eye, however. It isn't just a case of finding a likely place, breaking a window and grabbing what you can. You'll never get rich that way, nor will you last very long in the underworld. To be a big time burglar you need skill and patience, along with a little ingenuity. *The Clue* will test your level of ruthlessness and lack of moral fibre.

At the start of our demo, you are taken to meet a master criminal already working in London during the Fifties, where the game is set. Here you are introduced to a couple of shady characters and told the sort of thing to look out for. You'll also be told about a couple of prime locations in London to stake out, and can pick up essential information about top targets such as the Bank Of England or Kenwood House. After that, you're on your own.


Musing in the presence of Marc Smith.

The entire game is controlled with the mouse, and all actions are performed by highlighting the appropriate word in the bottom third of the screen and clicking on the left button. The game has been designed to be as easy as possible to play, but just to make it that little bit easier, here is a quick run down of the various options available to you:

WALK

The standard way of moving around the game. When you reach a location, there are usually three or four different areas in that location you can visit, and clicking on this command gives you the full list. Simply click on the room you want to go to, and you're there!

WAIT

Shops and banks are governed by time. You can't walk into a bank if it's shut, and there aren't many shopkeepers who would appreciate being burgled in the middle of the day. The wait instruction lets you sit tight for as long as you want, until you feel ready to do something.

LOOK

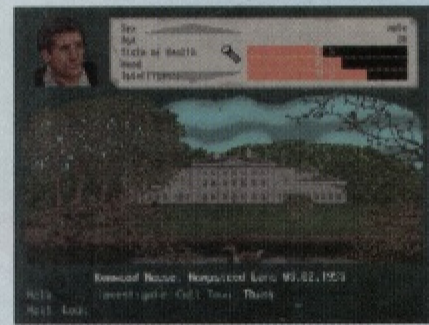
If you want a more detailed description of your current location than just the name and address, then the Look command is the one that will help you out. When you select it, it gives you the chance to look at your surroundings, or at any people nearby.

CALL TAXI

The only real way to travel around London is by taxi, as any self respecting tourist will tell you, and the only way you can physically move between locations in the game is via cab. Just select this icon, and then tell the driver where you want to go, and you'll be there in no time at all. Just remember to sit well back in your seat for your own safety and comfort.

THINK

Think works as a sort of score sheet and status screen. When this is selected, you can look at any aspect of your game so far, and see how your own character is progressing. This will also show you all the people you have met so far and all the locations you have staked out. Definitely one of the most useful tools, and a logical addition to any adventure.

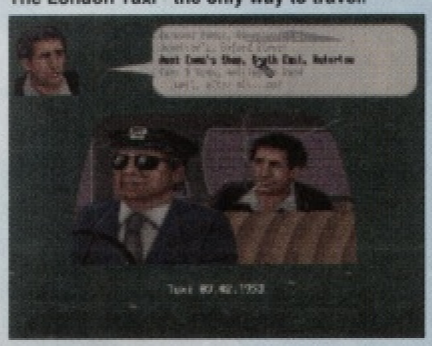

Personal examination outside Kenwood.

INVESTIGATE

Before you can even consider carrying out a heist, you need to stake out the joint to see how secure the building is, see how often the police check the area and what there is to actually steal. This can take a couple of days to do, but at the end of it you'll have a map and a plan. As you sit and wait, you are told exactly when the police pass, and when the guards change over, along with any other interesting happenings.

Unfortunately in our demo, you can't actually carry out the robbery itself, but just checking out places and building up your gang will show you what a great game this is. Have fun, and don't get caught! Turn to page 15 for detailed instructions on how to load this disk. CU

The London Taxi - the only way to travel.



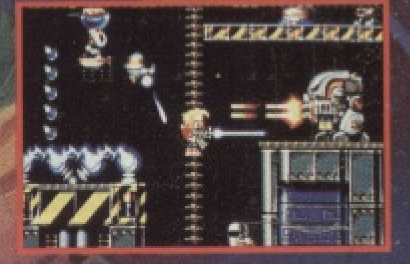


"Brilliant ... the apex of platform pleasure."

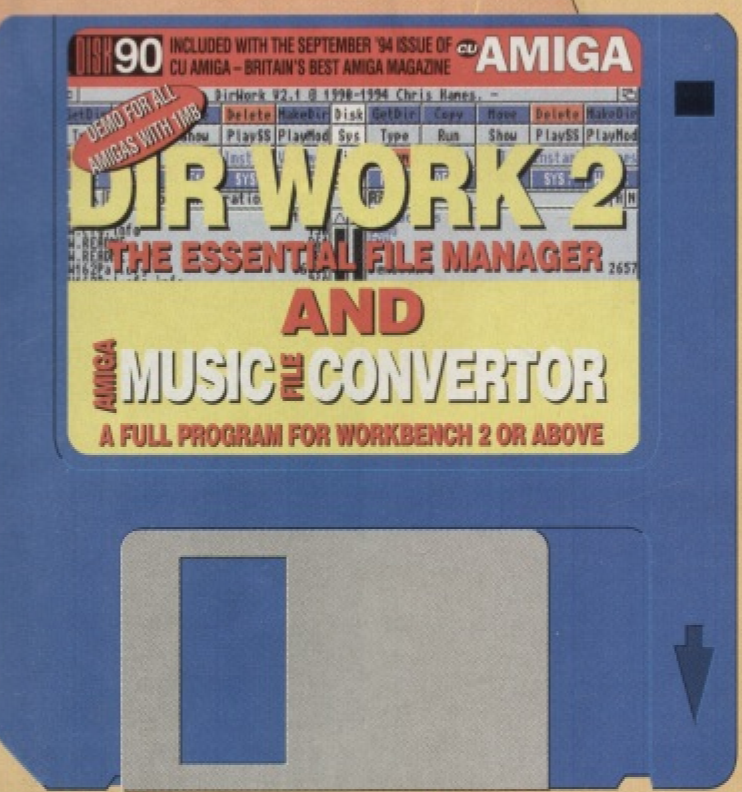
The One 91%

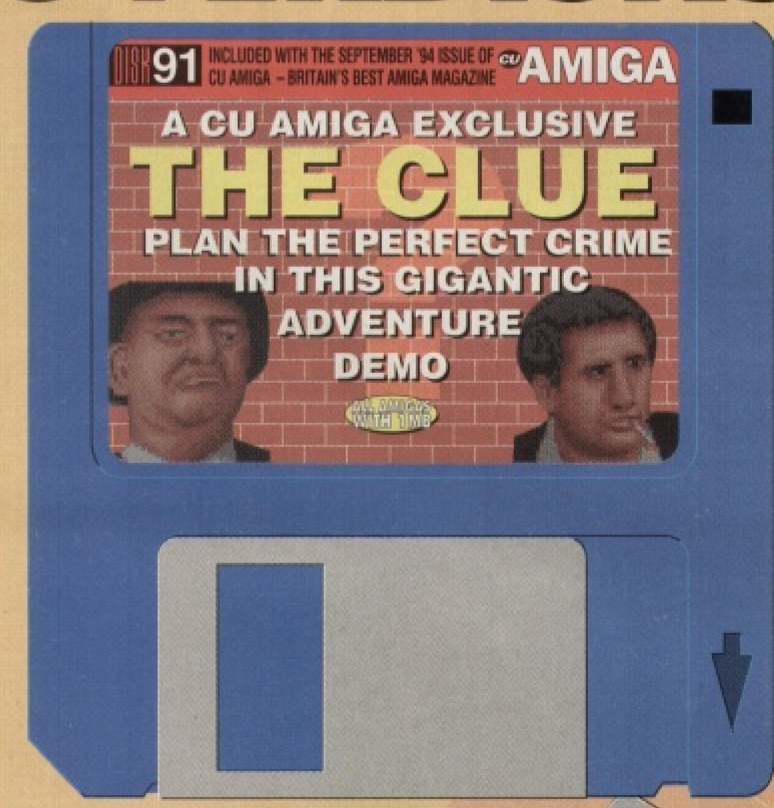






HOW TO LOAD YOUR CU AMIGA COVERDISKS





HOW TO LOAD COVERDISK 90

WRITE PROTECT YOUR DISK!

Before you do anything with your coverdisk, make sure it's write protected. Open the tab in the corner so that you can see through the hole.

DECOMPRESSING THE DISKS

Both the main programs on Disk 90 are compressed in order to fit them on a single disk. Before you can run either *AMFC* or *Dir Work*, they need to be decompressed onto their own separate disks. You'll need two spare disks before continuing.

1. Boot from your coverdisk (insert the disk and reset the Amiga). Double click the CU#90 disk icon.
2. Double click the AMFC3.1.dms icon.
3. A window will appear, asking you to insert a blank disk in DF0:. At this point, replace the coverdisk with one of your blanks (the blank must be write enabled, with the tab in the closed position).
4. Press Return.
5. Replace the coverdisk (CU#90) when asked to do so by the computer.
6. Mark your first blank disk '*AMFC Pro*'. This is now your fully working *AMFC Pro* disk.
7. Repeat from step two, double clicking the *Dir Work*.dms icon this time, using your second blank disk, in order to create your *Dir Work* disk.

LOADING THE PROGRAMS

AMFC Pro is an autobooting disk. Put it in the internal drive and reset the Amiga. Double click the *AMFC* disk icon, then double click the *AMFC* program icon to load the main program. To run *Dir Works*, you must first load Workbench, and then load the *Dir Works* program. Double click the *Dir Works* disk icon, then double click the *DW* icon to load the program.

SAMPLES

There wasn't any room for a tune on this month's disk, but we did manage to squeeze a few tasty sound samples on. You can't run them straight from the coverdisk, but they can be loaded into any Amiga program that supports IFF samples, such as *OctaMED, Protracker, MovieSetter*, AMOS etc. If you use any of the looped samples in a tracker, take off the loops from within the sample editor section of your tracker.

We've had an excellent response from our request for 'coverdisk choons'. Thanks to all who have contributed. Remember, to get onto a future coverdisk, your best bet is to keep your ditty as small as possible (certainly not more than 200K). Send your tracks to :

Tony Horgan
Coverdisk Choons
CU AMIGA
30-32 Farringdon Lane
London EC1R 3AU.

DISK VIRUSES

We try to ensure that all our coverdisks are completely free of viruses. We always have the most advanced virus checkers available when the disk is compiled and every program goes through rigorous testing on all relevant Amigas. However, we cannot accept any responsibility for possible damage incurred by viruses or faulty disks which have escaped our attention.

HOW TO LOAD COVERDISK 91

You may not have heard a lot about *The Clue* before this month, but you certainly will hear a lot about it afterwards. How happy you can now feel that you are one of the privileged chosen few who gets to see it before everyone else, thanks to our exclusive coverdisk.

We've already shown you how to play it, and a little later on in the magazine, we show you what the full game is like. All you need to know now is how to actually load the thing, and that's what we're going to tell you here. Just follow these simple steps, and you won't go far wrong:

1) Switch off your machine for at least fifteen seconds, to ensure that the memory is completely clear of any viruses that might be present. We're not insinuating that you do have viruses flying around your RAM, but you never know.

2) Insert the disk in the internal drive and switch the machine on. After a few clicks the screen will show an Amiga shell screen with details of the demo. Wait a little longer, and it will show the actual demo itself.

3) Now start moving your mouse around and start enjoying the demo. There you go!

IF YOUR DISK WON'T LOAD

If your coverdisk doesn't seem to work as it should, then follow this simple guide. Firstly, remove all unnecessary peripherals, such as printers, modems etc. Follow the instructions on these pages to the letter, and if, after that, you find that the disk still doesn't work, call the DiskXpress helpline on: 0451 810 788 between the hours of 10am and 5pm from Monday to Friday.

If they advise you that the disk is faulty, fill in your details in the form below, and send this form, along with the disk and a 28p stamped self/addressed envelope to the following address:

CU AMIGA DISK RETURNS, DISKXPRESS, UNIT 7, WILLOW COURT, BOURTON INDUSTRIAL PARK, BOURTON-ON-THE-WATER, GLOUCESTERSHIRE GL54 2HQ.

NAME ....

ADDRESS ....

....

TYPE OF AMIGA OWNED..............................

DISK NUMBER..............................

DESCRIBE EXACTLY WHAT HAPPENS WHEN YOU TRY TO LOAD THE DISK..............................

....

....

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CU NEWS

PLEASANCE TABLES TAKEOVER BID


Commodore's joint managing directors. David Pleasance (left) and Colin Proudfoot (right).

The saga of Commodore and the Amiga's future continues. However, in addition to the bids from Samsung, reported exclusively in CU AMIGA June, and other parties, a new contender has recently entered the fray: Commodore UK bosses David Pleasance and Colin Proudfoot have made a bid to purchase Commodore International and the world wide rights to distributing Commodore equipment.

Commodore UK's management team have the backing of several major financial institutions and the overall package is being put together by international accounting and consulting firm Coopers & Lybrand. Commodore International's liquidators, Nassau based Deloitte & Touche have approved the UK based bid and its backers, so now a final decision must be made on which of the bids submitted on July 15 will succeed.

David Pleasance, Joint Managing Director of Commodore UK is very hopeful, some would say confident, that they will get the go ahead, and with good reason: the liquidator, Franklyn Wilson, has already said he's "very bullish" about the chances of a UK bid. A spokesperson for Commodore UK told CU AMIGA that "so far everything has gone very well".

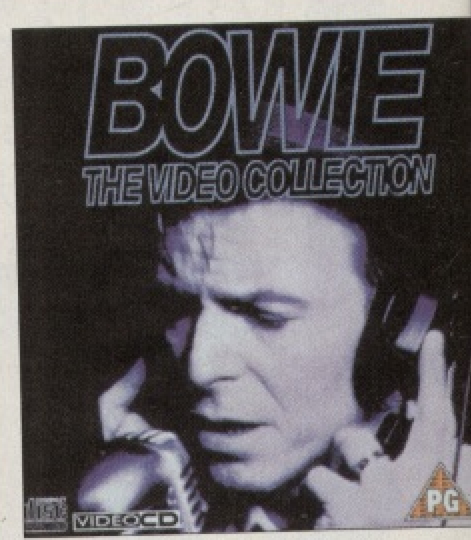
The UK bid has some strong backing, not just from a financial point of view. The management team of Commodore UK are recognised as the most experienced Amiga marketing people around – the UK is the strongest Amiga territory – and they also have the manufacturing expertise of Gary Allison (formally of Commodore US) behind them, along with other key R&D staff, from the former American wing of the company.

But Commodore UK management is up against strong competition – Samsung, Philips, Amstrad, former Commodore US boss Jim Dionne, and Sony, Acer and GoldStar have all been mentioned as possible suitors.

So what would happen if Commodore UK were to become the new Commodore International? Well for starters manufacturing would commence here in the UK again – towards that end two companies are already willing to start producing machines. Secondly, in the short term at least, the loyal UK base would be the priority. Manufacturing would start immediately and new stocks of Amigas should be in the shops by the time existing remaining stocks run out – which is expected to be the middle of September. To find out more of David's plans turn to page 20.

Whilst Commodore UK are doing a fantastic job of not only holding up the name of Commodore, but also building for a strong future, other Commodore subsidiaries aren't faring so well. It's believed that the Italy and Denmark operations are struggling to survive. This isn't helped by rumoured plans that if their buyout succeeded Commodore UK would initially concentrate efforts to supporting the loyal UK user base, and would probably pull out of other markets to focus resources in its core market.

Currently there's little more that can be said. The fate of Commodore lies with the liquidators and creditors in the Bahamas where CI (Commodore International) was based. Until a firm decision is announced anything is merely speculation – watch this space!



VIDEO CD- LET'S DANCE

The number of VideoCDs continues to expand. At a lavish launch PMI, the video arm of EMI records, launched six new VideoCD titles. These being Pink Floyd's Delicate Sound of Thunder, David Bowie's The Video Collection, Tina Turner's Simply the Best, Iron Maiden's From Here to Eternity, Queen's Greatest Flix 1 & 2, and Kate Bush's The Whole Story '94.

Data compression technology allows up to 72 minutes of VHS quality or above video to be stored on a 5" CD, with digital sound (far better than normal VHS). Using this technology films, music videos and games can all be stored on CDs - and with none of the disadvantages of traditional video (tape breakage etc). And, yes, the CD32 with its FMV upgrade can play these CDs.

Martin Haxby, MD of PMI told CU AMIGA "The impact of CD technology is way ahead of anything else around at the moment or in the foreseeable future."

The titles vary in price, with the Queen CD selling for £24.99, whilst the others are priced more reasonably at £19.99. Each title contains at least 80 minutes of film and sound, with Queen, the longest (and most expensive) logging 2 hours 17 minutes. The titles will be available from music outlets, electronic shops and non-music dealers. Turn to page 51 for a review of VideoCD.

STAR WARS CD

No this isn't a story about a *Star Wars* based CD32 game, but technology originally developed for the *Star Wars* project in America. RSD Connections have released a CD cleaning and repair kit for CD discs based on technology first established for the Regan *Star Wars* initiative. The *Bundee CD3* (cool name huh?) kit can apparently repair damaged CDs, filling scratches and clean off marks, finally coating the CD in a protective film to save it from future damage. RSD Connections are on 0992 584205, *Bundee CD3* has a price of £14.95.

VIDEO ENCODING

Blittersoft is now selling an Ethernet Zorro II board, they are also shipping the Picasso Video Encoder, called PABLO. The Video Encoder comes with all cables, along with MainActor animation software and has a price of £149.95.

The Ethernet board is priced at £249.95, and offers two additional Centronics ports, is compatible with Sana II and is supplied with the Commodore licensed Envoy software. **Blittersoft are on 0908 220196.**

UNIVERSE

Take Boris Verne, a uniquely ordinary guy...

One minute he's sitting quietly at his 35-bit Excellence Engine home computer. The next he's being transported to another dimension by his eccentric uncle's Virtual Dimension Inducer!

Imagine how he feels when he emerges from a rip in the space-time continuum into an unknown dimension...

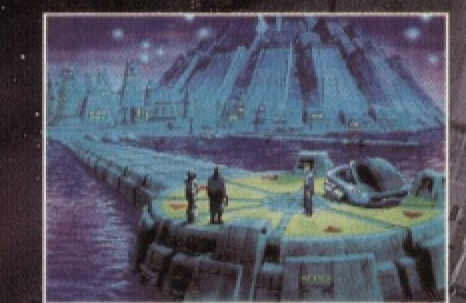
Encounter weird alien worlds and their even wierder alien inhabitants! Guide Boris on an action-packed chase across the gulfs of space to find a fabled lost star. Help him find the key to defeating the evil Golden King who rules his **UNIVERSE!**

Rotoscoped game character, with real-time scaling and over 500 frames of animation...

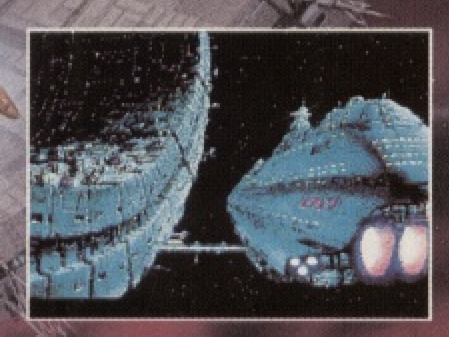
Lush, 256-colour hand-painted scenes teeming with background animations...

Feel the sense of total immersion in this parallel universe, enhanced by atmospheric, mood-responsive music...









Available on: Amiga (compatible with 500, 600 and 1200), Amiga CD32, PC and PC CD ROM







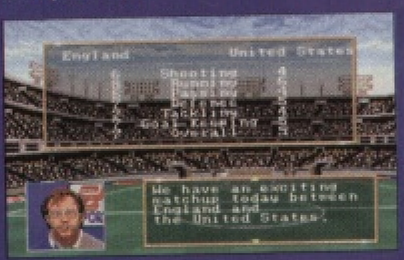
55 Ashbourne Road Derby DE22 3FS Telephone (0332) 297797 Facsimile (0332) 381511

OCEAN AND EA JOIN FORCES!

In an extremely surprising move, Ocean has announced that it is to convert no less than five of Electronic Art's Super Nintendo titles to the Amiga. This follows on from a deal made recently where Ocean and EA were to work together on Super Nintendo sports related titles, including the long awaited and heavily acclaimed *FIFA Soccer*.

The five titles currently undergoing conversion are *Skitchin'* (*Road Rash* on roller skates), *PGA Euro Golf, Shaq Fu, Mutant League Hockey* (a violent hockey title, along the lines of Millennium's *Brutal Sports* series) and the sequel to the fabulous *Desert Strike, Jungle Strike*, which features bigger missions, bigger guns and even bigger explosions plus an improved control method.

"This is a great line-up of products and certainly a good deal for all existing and new Amiga and CD32 owners", says Ocean's sales director Paul Patterson of the signing. "We believe it is important to send a clear message to the Amiga public that we will continue to support them with new and exciting products for so long as the market remains active." All five games will be available by the end of October, so expect loads more news on these in the next issue. For more information now, though, call Ocean on 061 832 3366.



GAMES CHART

The Amiga Top 10 Games Charts compiled by HMV.

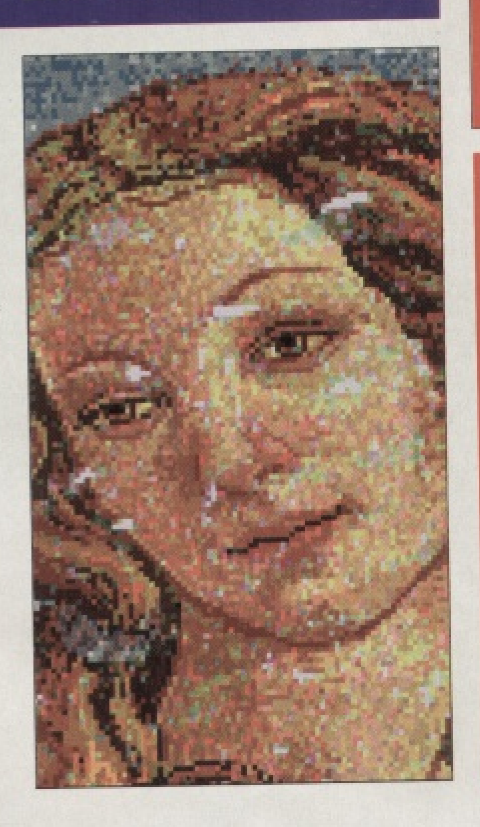
→ 1 Kick Off 3
→ 2 Sensible Soccer International
→ 3 World Cup Year 94
→ 4 Beneath A Steel Sky
→ 5 Arcade Pool
→ 6 Skidmarks
→ 7 Man United Champions
→ 8 Elfmania
→ 9 Frontier - Elite 2
→ 10 Body Blows

DPAINT 5

It's here, the long-awaited upgrade of the Amiga's most popular graphics package *DPaint* will soon be available. In fact it could be on sale by the time you read this.

As exclusively previewed in last month's CU AMIGA the new version of *DPaint* has been upgraded and enhanced to make it faster and more powerful. It also includes *ARexx*, full recordable macros, and irregular shaped brush handling.

And best of all, on next month's cover disk CU AMIGA has an exclusive *DPaint 5* demo, letting you try out these amazing new features for yourself. So try out the stunning new natural media painting tools, the enhanced animations commands, faster block handling and more free courtesy of CU AMIGA next month. On sale September 19th. Contact Electronic Arts on 0753 549 442.



PAGESTREAM 3: READY AT LAST

After CU AMIGA's June issue exclusive preview, *PageStream 3* appeared to go underground. The truth is that Soft-Logik have simply been putting the final touches to the product that most Amiga DTP users will have been waiting for. It's due on sale in August, so if you read the preview and can't wait then call Emerald Creative (081 715 8866) at the end of the month. Alternatively, we should have a review of the full product in the next issue – so you can see what your fave mag thinks of the product.

More good news from SoftLogik is that their well known font editor *TypeSmith 2.0* has just been updated to version 2.5. The new version allows loading and saving fonts in TrueType as well as existing modes and has the additional benefit of an *ARexx* macro to handle batch conversions. More news soon.

PSYGNOSIS CUT PRICE GAMES

Those lads and lasses in Liverpool must have had some very hot and sunny days recently, or at least that would explain the touch of summer madness that seems to have overtaken the Psygnosis office. In one foul swoop, the company that brought you *Microcosm* have decided to take some of their best recent games, and stick them on the shelves at the knockdown price of £12.99! So when you get that £13 WH Smith's voucher from your slightly unusual relative who has yet to understand the concept behind decimalisation, you'll be able to get your hands on *Walker*, the game that places you in an over-sized walking robot killing machines, *Bob's Bad Day*, the ball game where the world rotates instead of you, *Combat Air Patrol*, one of the smoothest combat sims ever, *Wiz N' Liz*,cute platformers abound, *Globdule*, one of the messiest platform games around or even the ever so slightly tricky bike racing game *Prime Mover* if the mood really took you.

I think we should all thank Psygnosis for being so nice to us all. Call them on 051 709 5755 for more information.



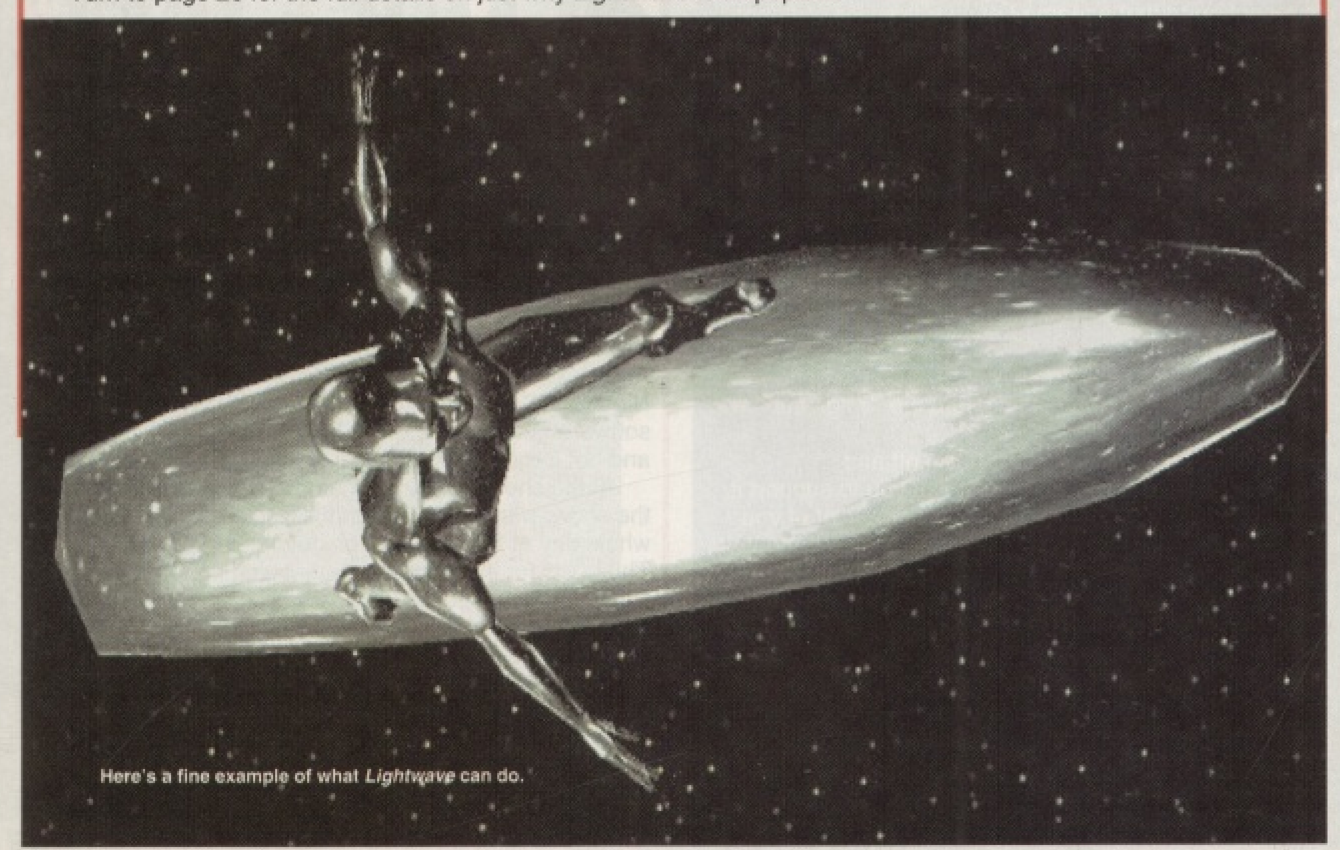
Combat Air Patrol – a silky smooth combat sim.

LET THERE BE LIGHT!

CU AMIGA's preferred 3D rendering application *LightWave* is finally on sale in the UK. The 3D still frame and animation creation program is available from most Amiga dealers, including Silica (081-309 1111) and Premier Vision (071-721 7049), and is supplied with the DPS PAR card from DPS (0252 718300). Priced at £495, the program is undoubtedly one of the Amiga's best programs.

LightWave has found a home on many TV productions in the USA, where it is sold as part of the acclaimed VideoToaster system. *Babylon 5, seaQuest, Star Trek: The Next Generation*, and *Robocop* the TV series all feature special effects created with the program.

Turn to page 26 for the full details on just why *LightWave* is so popular.


Here's a fine example of what *Lightwave* can do.

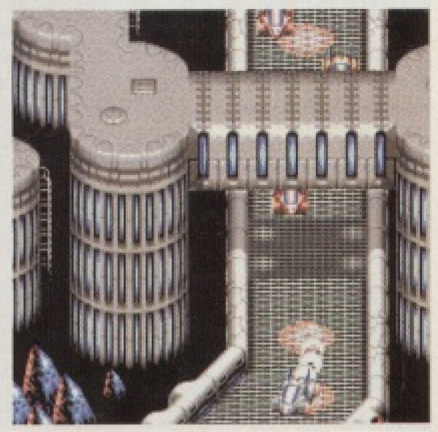
TEAM 17 DIG THE DIRT

All Terrain Racer is the name of just one of the new products that Team 17 are currently beavering away on. For the uninitiated, it's a top-down view arcade racer along the lines of everything from *Super Sprint* to *Micro Machines* to Team 17's *Overdrive* – a game that wasn't as well received by the public as many people would have expected. Quite why it didn't storm the charts was never really clear, but Team 17 are quite happy to put that behind them and show the world that they do know how to turn out a good racing game.



Coded by the same team that did *Qwak*, the emphasis is on a strange look and bags of playability and by the reactions that the Wakefield boys have been getting for their playable demos, it looks like they might just have got it. We'll have a full preview next issue, so until then feast on these screenshots. For more, call Team 17 on 0924 385 903.





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COMMODORE WRITES



With the news this month that the management of Commodore UK has made a bid for a management buyout of Commodore International we've given David Pleasance, joint managing director of Commodore UK, more space to outline his plans than usual. – Ed

As you might have gathered, things have been pretty hectic here recently. In case you've been living on Mars for the last few weeks and haven't heard, Colin Proudfoot and myself are heading up a team busy working on a management buy-out of Commodore.

if we succeed, and I'm very confident that we will, this means that there will be a new, UK-based team manufacturing and selling the Amiga. We'll be independent – ie no American parent – and we'll be benefiting from investment from some of the UK's biggest financial institutions.

Why am I confident we'll succeed?

Well, we've managed to satisfy the liquidators of Commodore International that we've got financial support. And now they've got to make up their minds whether to recommend our bid or someone elses. But we're pretty sure they'll go with us. Either way, we should know by the end of August.

Good news so far. But:

Can we supply Amigas in time for Christmas?
It will be tight, for sure. But if our bid is successful, we'll be manufacturing in the UK which means we can press the button immediately we know we've won the bid. And because we haven't go to ship product halfway round the world any more, we are confident in getting products to the shops just at the right time to take advantage of the expected high level of demand that Christmas promises.

What about software?
Software publishers never release much at this time of year which is traditionally quiet for the games business. But they've been amazingly supportive of the management buy out (MBO) and are even more supportive of the Amiga 1200 and CD32. They know it's a big business. Andy they'll be launching plenty of new titles in the run up to Christmas. I expect the first announcements to be made at the ECTS trade show in early September.

What about the high-end Amigas?
Here the message is 'don't believe everything you hear'. The MBO team is 100 per cent committed to the Amiga 4000. It's far and away the best machine for specialist users and knocks spots off the competition as a multimedia platform. PLUS, its a really low-cost development platform - particularly for CD32 titles. So not only will we be pushing it very hard, we'll be devoting plenty of R&D resource to growing this end of our range. Which brings me on to:

Future products – will there be any?
We don't need telling that without R&D and new products coming downstream there isn't a long-term future for the business. Lew Eggebrecht - the guy whose been responsible for most of the Amiga's recent technological strides - has reconfirmed that a team of experienced Amiga engineers based in the states have some wonderful new products at various stages of development. You will not be disappointed.

Will we have enough money to promote the Amiga range?
Again, we know that all this is no good if no one knows what's going on. So we've ensured that we've built a comprehensive marketing budgets into the plans for the new business. That means you'll be seeing us at three shows between now and Christmas: Live '94 at Earls Court in September, The Motor Show at the NEC in Birmingham in October and last, but certainly not least, at the European World of Amiga at Wembley in November. Plus, we'll be advertising as usual and making sure you've all got plenty of chances to win equipment and software in the press and TV.

I hope I've given you a brief look into what we're planning. Of course, I really hope that the MBO succeeds and that we're around running the new company and making sure the Amiga continues to be the only choice for right thinking people everywhere.

But rest assured. Even in the extremely unlikely event that we don't pull it off and Commodore ceases to exist, the Amiga won't die – especially with people like you to support it. It's bigger than Commodore and bigger than any new company we run. There are a lot of you out there. About five million loyal and devoted fans. And there are a lot of Amiga titles - about 4,000. And there are a lot of Amiga-specific magazines - about 600,000 copies are sold a month. And that doesn't include all the manufacturers of peripherals, the servicing agents and so on.

It's a huge industry. And it will go on regardless.

But you can't get rid of me that easily - I'm confident that I'll be celebrating when I write again in September.

Wish us luck!

NO REPAIRS BILLS

Silica has launched a comprehensive extended warranty policy, called SilicaCare. The nationwide dealer now offers a service plan covering repair and replacement of parts for single components or complete Amiga systems, for up to five years. The service plan can be tailored to user requirements depending on value, and can span two, three or five year periods – a £1,500 Amiga system covered for two years would cost £38 for example.

Ken Browning, Silica's Retail Controller, told CU AMIGA "It's a logical extension of such services as Silica's dedicated telephone helpline." Continuing, "SilicaCare is designed to convey to the customers the same confidence that Silica has in its products."

A colour leaflet detailing the SilicaCare policy and prices is available free of charge from Silica. You can contact Silica on 081-309 1111.



One of Silica's many technical support staff.

CU AMIGA

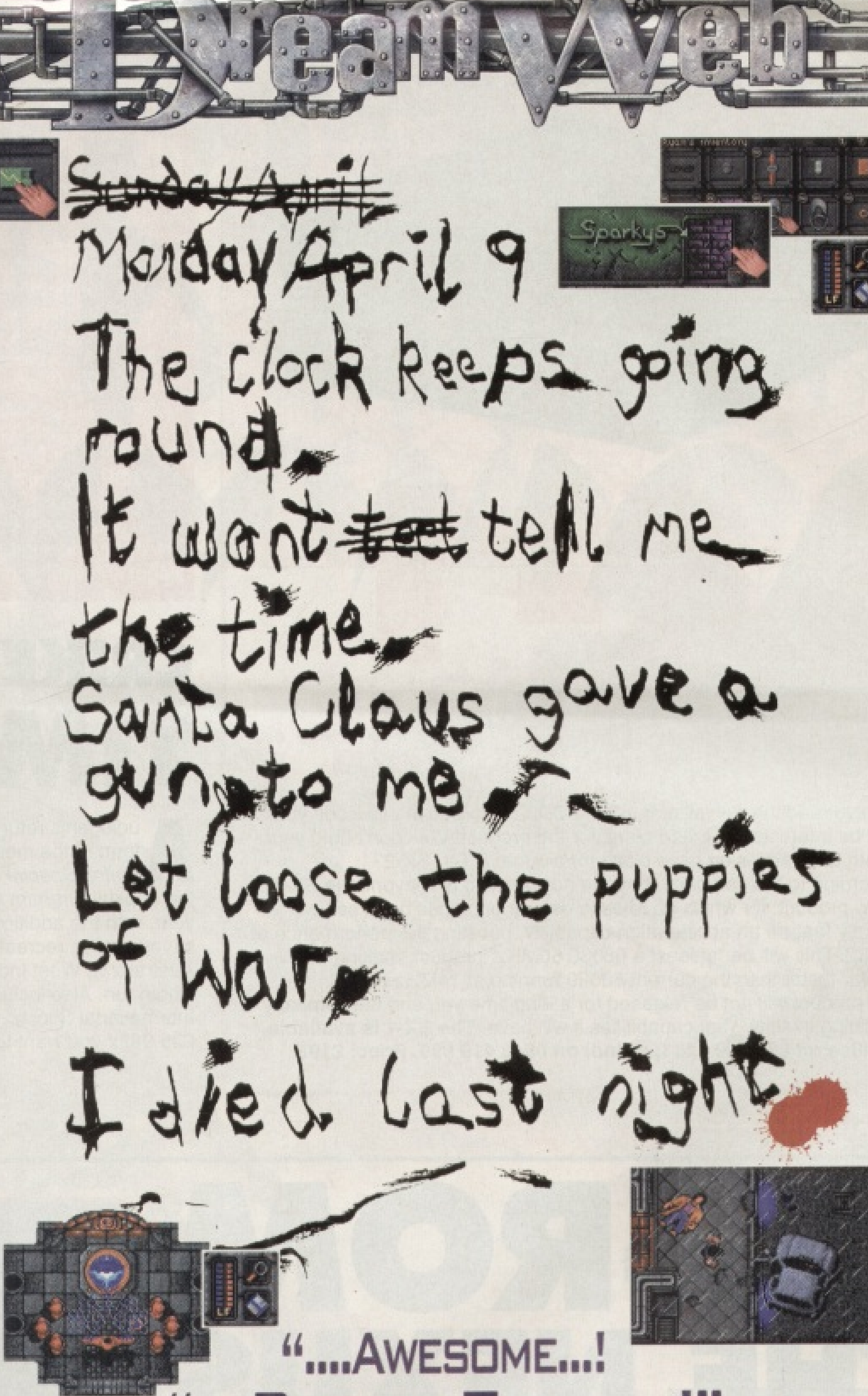
CU AMIGA LIVE!

The UK's biggest and best consumer electronics show is being held from the 20 to 25 September at Earls Court. Live '94 covers everything electronic: home cinema, television, photography, hi-fi, video, satellite, music, in-car systems, home office, computer and console hardware and games. Naturally the Amiga will also in there in force. Bringing along all this hardware are many of the biggest electronic firms in the world including: Sony, Sharp, Canon, Panasonic, Toshiba, Apple, Commodore, Microsoft, Amstrad, Pioneer, Yamaha, Nikon, Nokia, along with Nintendo, Sega, and many of the biggest names in the software business including Electronic Arts, Konami and not forgetting Acclaim.

At the show there will a complete games arcade at the show, with the Amiga on full display. In fact a whole day at the show will be devoted to the Amiga. The hosts for this games arcade being none other than Emap Images – publisher of your favourite two Amiga magazines – CU AMIGA and *The One for the Amiga*. Staff from both magazines will be appearing in this area to meet readers and help make the on-stage events go with a bang.

Tickets cost £4.00 to £7.00 and can be booked in advance on 0891 500 103.





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The SX-1– will it soon become the super SX-2?

SX-1 POWER UP!

If you've read the review of the SX-1 CD32 Upgrade in this issue you may be interested in future plans for the product. Well don't hold your breath but Paravision have plans for a super SX-1, SX-2?

According to the company they are now looking at "beyond the SX-1". The new product, for which no release date or price has been set, will apparently feature an acceleration capability, boosting the performance of the CD32. This will be "at least a 68030 50MHz" product, making CD32 games far faster than the current 68020 running at 14MHz allows.

The product will not be released for a long time yet, and the company is still deciding exactly what capabilities it will have. **The SX-1 is available from Silica on 081-309 1111, or Indi on 0543 419 999. Price: £195.**

ELSPA STEELS THE SHOW

Crime busters at Elspa (the European Leisure Software Publishers Association), with officers from Greater Manchester Police Obscene Publications Department, have seized over 200 CD-ROM discs and CD-ROM writing equipment.

The software, currently being investigated by both ELSPA investigators and Police (!), is reportedly worth £500,000! The discs allegedly contain obscene computerised images and pirated commercial software.

In classic police style John Loader, chief investigator of ELSPA's Crime Unit said "a man is helping police with their enquiries".

Detective Sergeant John Ashley of Greater Manchester Police Obscene Publications Department said "Illegal duplication of CD ROM disks is rapidly increasing. The majority contain cracked copyright protected software, however we are aware that the pornographers are also using this method of distribution for both still and moving obscene images."

ELSPA are appealing to the public to contact them if they have information about illegal software. "Particularly we would like to hear from those who come across large quantities of commercial software on CD-ROMs, which are easily identifiable by their golden colour." Anyone with information about illegal software should contact **ELSPA on their crime hotline: 0386 33810.**

CRIKEY IT'S CRICKET TIME AGAIN!

Audiogenic return with another license continuation this month, this time in form of the mealy mouthed *Graham Gooch World Class Cricket Test Match Special Edition*. As the name suggests, this is a continuation of the original *Graham Gooch World Class Cricket* that was so well received last year, with the addition of test matches. Bundled with the game comes eight saved games recreating crucial moments in test match cricket, like 1993's Australia vs West Indies match in Adelaide, where the West Indies won by a single run. Also included with the game is a playable demo of Wembley International Soccer, and you can get the whole lot for the meagre price of £25.99! If you want to find out more, than call **Audiogenic on 081 424 2244.**

CD-ROM THE NEXUS GENERATION

With A1200 CD-ROM drives popping up all over the place, it's about time someone started providing compilation CDs that were more than just collections of games. The beauty of CD is its ability to carry huge chunks of data conveniently, which make it ideal for reference material and support files, which is obviously what Nexus Pro had in mind when they pieced together the Multimedia Reference Library.


Just some of the glorious 24-bit and 256 colour images to be found on the Multimedia Reference Library.

There are already dozens of these type of CDs available in the PC and Mac markets, covering topics from astronomy all the way through to the entire Boeing 747 Reference Library, but there aren't that many professional reference CDs available for the Amiga – a gap that is noticeable to all except the people capable of filling it, it would seem. CD compilations are already available for the CD32, but most of them are nothing more than just PD games compilations, instead of something a little more professionally aimed. The Multimedia Reference Library is a CD from the latter group, aiming itself at users of professional packages such as *Brilliance, DPaint, Scala, MediaPoint* and so on, but as the CD is ISO9660 standard, it can also be read by PCs and Macs.

Available for the extremely low cost of £49.99, the CD contains no less than 300 24 bit background images in JPEG format, 300 256 colour clipart images in IFF and GIF formats, 300 Compugraphic scalable fonts, 100 16-bit sound effect samples, the original Nexus Pro range of images (that's another 150 pictures in both JPEG and 256 colour IFF formats) and a whole host of public domain utilities covering such areas as graphic conversion, colour bars, test tones and a VT clock.
The CD is available from Videoworld, 8 Ardoch Gardens, Glasgow G72 8HB, who can also provide you with CD-ROM drives for A4000 and A1200.
For more information, call 041 641 1142.


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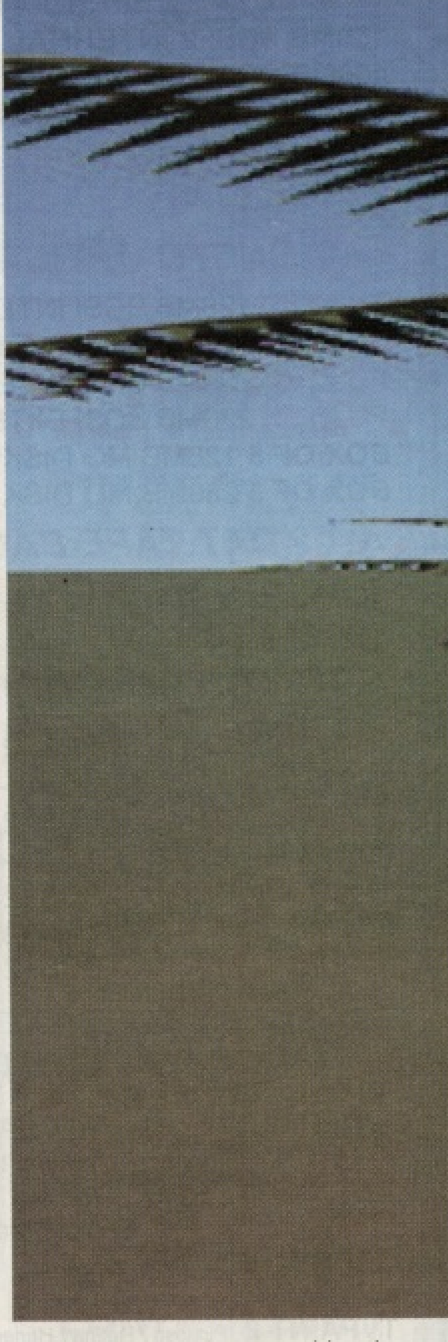
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3D SPECIAL/THE FIRST DIMENSION





You've seen the movies, you've worn the stupid cardboard glasses, you've heard the jargon a million times over. But just what is 3D? Andy Leaning mulls the matter over ...

A few years ago 3D computer generated graphics were rarely seen, and when you did clap eyes them they were relatively poor, polygon based, and obviously generated on a computer; they had no realism. Up until recently these graphics were only possible on mega-powerful, cash and space hungry super computers, the province of brown suited, bearded, Unix gurus.

Today, however, things have changed. 3D graphics can be seen everywhere: on games for your Amiga, in TV programs and adverts, in feature films, wedding videos and more. Intricate 3D pictures with hidden line removal, ray traced shadows, and detailed texture mapping are now common-place and the Amiga with its comprehensive range of mature 3D graphics applications is leading the way in the market for the creation of such images. Over the next few pages we'll be looking at these applications, revealing some of the tricks they can perform allowing them produce such stunning images and reveal how you can use 3D images in *DPaint* animations and your own programs.

WHAT'S ALL THIS 3D STUFF?

Most Amiga owners will have used a 2D paint program. 2D means that these programs (*DPaint, Brilliance* for example) work in just two dimensions – vertical and horizontal. 3D images add a third dimension to pictures, so, not only are there vertical and horizontal planes but also a third axis, depth. By adding depth the created images take on a real life look.

Typically these dimensions are known as x, y and z. These provide a 3D coordinate system allowing the manipulation of objects vertically (y), horizontally (x) and in depth (z). See the illustration below.

When creating 3D objects all three of these dimensions need to be addressed. So, for instance, if you were creating a landscape you would not just determine how high and wide a mountain is, but also how far away from the eye it is.

Having taken in to consideration these three dimensions you must then also address other aspects, ones which only become relevant when working in 3D. These include figuring out where the shadows cast by objects should fall, the focus of objects further in the distance compared with those in front and removing the parts of objects you shouldn't be able to see because they're hidden behind other objects.

For the more serious user there are even more technicalities that need taking into account; the first of these being the surface of objects. Whilst elementary 3D graphics can make do with basic textures and colours, for any serious use you will need to accurately recreate the look of real life objects. The surface of an orange, with its pitted skin, for example, is far different from that of an apple (this is obvious). And these surfaces change, not just in physical attributes such as colour and texture, but also how they interact with their surroundings.

Light must react realistically with the type of surface it meets; a metallic surface, eg gold or silver, will reflect light, in some cases tinted,

The shadows of the palm tree leaves are cast onto the dinosaur's back in this *LightWave* image

towards the viewer and on to neighbouring surfaces, whilst transparent surfaces (glass for example) will absorb the light, letting it shine through on objects behind, again perhaps with a particular tint. All of these considerations need to be taken stock of, which is why 3D rendering programs such as *LightWave* and *Imagine* take so long when creating, (which is also called rendering), their images – the amount of mathematical calculations they are doing is mind-boggling!

And it can get even more complex! In order to create 3D images suitable for use in film, the programs used must also be able to recreate the different properties of a wide variety of camera lenses, film types, and light sources.

IN A NUTSHELL

And that, in a nutshell, is the essence of creating 3D graphics. But what use is an Amiga? Is it any good at creating 3D scenes, can you do it yourself, at home, and what applications and programs are available to create them?

The Amiga has no shortage of tools for creating 3D images. These range from power packed, professional quality applications designed for corporate, TV and film company use, to inexpensive, fun and flexible programs for home users.

For home users on a budget there are a wide variety of small applications that range in capability from creating 3D backdrops and textures to animated landscapes and logos. Adding an animated 3D graphic to a demo, or the occasional rendered sprite to a game can make all the difference, giving your production a touch of professional class.

If you use *DPaint* or *Brilliance* you can already create relatively simple 3D views quite easily. *DPaint*, for instance, features perspective distortion commands for brushes and the ability to move objects along not just the x and y planes but also the z axis, thus allowing you to add a depth effect. Such commands are ideal for creating three dimensional objects with which you can then compose a full 3D vista.

However, whilst *DPaint* and *Brilliance* do have this ability to generate 3D objects, you need to take care of adding the shadows etc, yourself. You'll also need to get the composition of your pictures right first time because, once positioned, objects behind graphics you've just placed will disappear and can't be retrieved! Dedicated 3D programs, on the other hand, let you move objects around at will.

SPINNING

Alternatively, you can use *DPaint* and *Brilliance* to create animations featuring 3D graphics created elsewhere. The 3D element and content of such animations can be limited to just a 3D logo or single object spinning and rotating or it could form the major part of the animation, with an object flying over a landscape or animated 3D models moving around. Either way there are a number of programs, all reasonably priced, that can be used to produce these 3D images.

One of the most popular is *Vista Lite/Pro*. This program creates detailed 3D views of landscapes »

Come fly away with me. With the *Vista* range of programs you can easily create stunning 3D flight sequences.





then, having built one, you can fly around it and record the view as you go – giving the impression of a low level plane flight. The ideal accompaniment to *Vista* are programs like *MakePath* and *TerraForm* which let you tailor the flight sequences and build new landscapes with increased ease.

If you're creating demos, animations, or possibly even game intros, the *Vista* range of programs are well worth having. The capabilities of these programs can be seen in many demos from PD libraries, or in several commercially available games: check out Birds of Prey as one of the better examples. Both *MakePath* and *TerraForm* are now excellent value, having recently fallen in price to £9.95 each. Mail order firm Emerald Creative are also selling a *Vista* pack containing *Vista Pro*, *MakePath* and *TerraForm* for just £49.95!

Another program that might occasionally be useful for creating more unusual graphics is *PowerWaves* from Database Direct. This doesn't directly generate images that will be of any real use by themselves, it simply creates 3D grids that can be made to roll and act like water. We reviewed *WaveTools* in the June issue, and for messing around and creating unusual effects in animations it's good value at £17.95.

IT'S ALL A GAME!

Moving on from creating animations and demos, the next use of 3D graphics is in spicing up games with rendered sprites and backdrops. Nothing enhances a game more than attractive, detailed graphics and looking back over the success stories of the last year's game releases it's obvious that 3D rendered intro sequences and sprites are now becoming the standard for commercial games.

The best thing about this aspect of 3D graphics use is that it doesn't require a great deal in terms of hardware. Sure, if you want *Microcosm*-style intro sequences you could do with some very hefty hardware and software, but for simply creating individual sprites and backdrops you won't need much RAM or hard drive space.

All you need to do is create a 3D image, save the resulting graphic file as an IFF and then either use it as a backdrop to the game itself or convert it to a sprite for use in your games. Programs such as *Personal Paint* (now supplied with all Amigas) can save files out in sprite formats. You'll be very surprised at the difference a couple of rendered ships or objects will make to your games. Later on in this report we talk to some of the games software houses about the products they use and the work being done with rendered images in their titles.

INTO THE FUTURE

The next, and perhaps best known use of 3D techniques is for special effects and graphics, typically used in science fiction movies and TV programs. Come on, you didn't think those dinosaurs in *Jurassic Park* were real, did you?

Anyone who has seen *Babylon 5* or *seaQuest DSV* will have seen what Amiga programs and equipment are capable of when used by professionals. The space ships and underwater effects in these programs shown are all created with *LightWave*, backed up by some suitably powerful Amiga hardware. This is the high end of Amiga graphics, and really shows what can be achieved with a little work (scratch that ... a lot of work!). We've covered this area in previous issues so I won't dwell on it too long. Suffice to say that although the results you see on TV are done by professionals, using Amigas that are more like a Cray supercomputer than the models we know and love, you can now buy the same products and, given time, should be able to come up with similar results on a modified home system that needn't require a second mortgage to set up.

To create any decent 3D image you'll need one of the heavyweight 3D programs on the Amiga, either *LightWave* or *Imagine*. Unfortunately, this is where things start getting a little expensive – normally both of these programs are priced at around or over £500!

FORGE AHEAD!

No matter what purpose you are creating 3D graphics for you will need textures, and the more textures you have the better. You can add to these effects by using one of the many 3D textures available, or create your own textures by scanning natural life material. Alternatively you can buy a program that will create textures for you. The easiest of these choices is to buy a 3D texture collection on disk or CD. One of the best such collections is called *Alternative 3D Textures* from Soft Image (and is reviewed on page 119 of this issue). This provides you with a collection of different surfaces which you can wrap around shapes in a 3D modeller.

Alternatively, you can buy *Essence* and *Forge*, which will be reviewed next month. *Essence* is a collection of high quality 3D textures, specifically designed for *Imagine*, whilst *Forge* lets you change these textures and save them out as an IFF file for use in any rendering program. The power of *Forge* is the ease with which it lets you alter the *Essence* textures. Because all textures are defined as mathematical formulas you can change them by simply altering the parameters of the formula. It also lets you layer textures on top of one another and combine them, giving an almost infinite number of highly detailed and clean surfaces.

And best of all, because these textures can be saved out as an IFF file you can use them in any Amiga program ... which means you can even add realistic surfaces to *DPaint* 3D images!

Forge — lets you easily generate your own stunning 3D textures.

JARGON BUSTER

RAYTRACING: For realistic effect it's vital that the effects of light in a 3D scene are correctly reproduced. Raytracing is the process of correctly ensuring every ray of light is correctly displayed. This means that the program calculated what happens to every beam of light as it bounces off objects, passes through them etc.

TEXTURE MAPPING: To give your 3D models are realistic look they must have realistic surfaces. Any good 3D program will have the ability to wrap a graphic file around an object, and typically this graphic looks like a required texture.

OBJECT: In a 3D picture the various elements that make up a picture are called objects. These are often built up of smaller objects, surfaces and polygons. 3D programs can move these objects around, resize them, rotate them and add textures to them.

CONTACTS

LightWave – available from:
Premier Vision 071 721 7049
Silica 081-309 1111
and DPS 0252 718 300

PowerWaves - available from:
Europress Software
051 357 1275

Imagine 3, Vista Pro, Vista Lite, TerraForm, MakePath, Essence and Forge available from:
Emerald Creative
081 715 8866

Dpaint IV - available from:
All Amiga dealers.

WHAT'S LIGHTWAVE?



LightWave is the Amiga's most popular 3D modelling and rendering software title, and in conjunction with the VideoToaster (the video peripheral with which it is sold in America) it has been has been used on many, if not all, of the science fiction TV programs currently being broadcast.

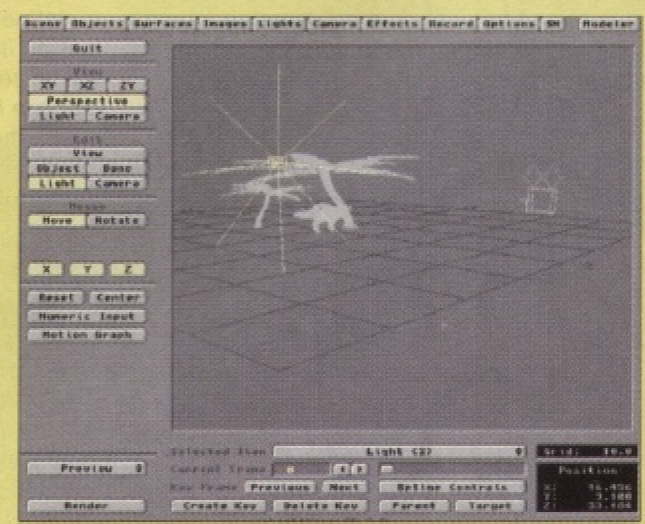
Regular readers will know that as yet we haven't actually reviewed *LightWave*. There is a very good reason for this – it has only just been released in the UK. In fact the first official copies have only just entered the country and the version we have here is subtly different from previous ones. We could have taken an early version and rushed a review through, but *Lightwave* is so powerful we couldn't have hoped to cover all its aspects in a few days (or even weeks). I (Andy) solemnly promise to give you a full review of *Lightwave* as soon as I have created the sort of masterpiece necessary to explore the product fully. And not a moment before.

If you read last month's *LightWave* preview (and exclusive interview with Newtek's MD) you'll have realised that it offers a mass of features, giving practically every tool you could want for professional 3D graphics creation. It's big rival, Imagine 3D, can admittedly do some things better, but *LightWave* has won acclaim thanks to its easy-to-use front end and overall flexibility.

LightWave has, over the years, been expanded and enhanced, through consultation with some of the most talented and demanding video users around. Because of this, in the words of Tim Jenison, NewTek president, "every user of *LightWave* has the same capabilities that Stephen Speilberg has."

Among these features are the ability to create the effect of a glow when lights are positioned behind other objects, easy creation of fading lens flares over a distance, a limited region facility to help development times (ie render only a sample area of a picture to try out an effect), and non-linear fog. It would be fair to say that rendering in *LightWave* brings a new meaning to that old movie gem 'Lights, Camera, Action!'

LightWave is also now a modular design program, this means third parties can add expansions to the program to give it more versatility and power – we should start to see some interesting new capabilities appearing before Christmas. »

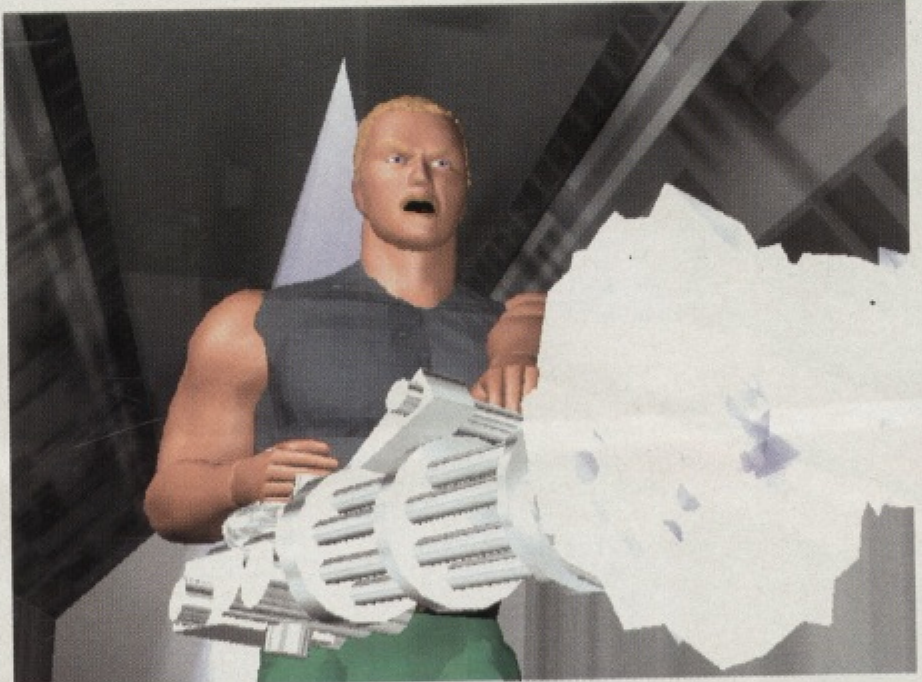


In *LightWave* almost every element of the camera and film can be set. This picture shows the requester covering Camera options in action.

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3D SPECIAL/ THE SECOND DIMENSION

Andy Leaning and Tony Dillon talk to some of the UK's leading games developers to find out what they use when creating 3D game graphics and why.



Team 17 are well known for producing great games, but they are about to become well known for another reason. Marcus Dyson of Team 17 explained: "We use a number of A4000 040s running *LightWave*. Very soon we hope to have a Raptor – the first in Europe." The Raptor is a NewTek accelerator for *LightWave* and boosts the performance of the Amiga beyond anything imaginable - it should do, it costs $14,000!

Team 17 use *LightWave* "because it's extremely easy to use and can do things nothing else can do. *Imagine* can do some more things, but *LightWave* has the best balance between features and ease of use."

The results of the huge investment Team 17 is making in 3D graphics will be seen shortly. "*Arcade Pool* on CD will be the first title, it has a fully rendered intro sequence. After that will be *Tower Assault,* a 3D extravaganzer."

For the future Marcus says 3D graphics "will become a part of every CD product they do. It sells machines, makes platforms more popular and sells games. From now on Team 17 games will have the solid game play people expect of Team 17 games, but will now have rock solid game intro sequences."

HOWL OF THE BANSHEE

Banshee has to be one of the best-looking arcade games to ever hit the Amiga, and Danish graphic artist Jacob Andersen has managed to get the game looking so good by (a) making excellent use of the AGA palette and (b) making good use of rendered images in the game itself. Jacob realised quite early on that he wanted this to be the most attractive and realistic looking shoot em up ever, and soon after that discovered that he would need a helping hand in a few places. "We rendered the rocks in Imagine 2, simply because it's easy to use", explained Jacob. "I only used it to do rough renders, though. You can't really use *Imagine*'s full renders in a game like this because all the colours need to be retouched when put into the game."

The renders are used in quite a few points during the game, but most noticeably on level 3, when the player is flying through a canyon and an avalanche of rocks rolls over their aircraft. When asked why he had rendered the rocks, he replied: "It is quite hard to animate a tumbling rock by hand and keep it realistic. It is easier and quicker to render it."

SYNTHETIC DIMENSIONS

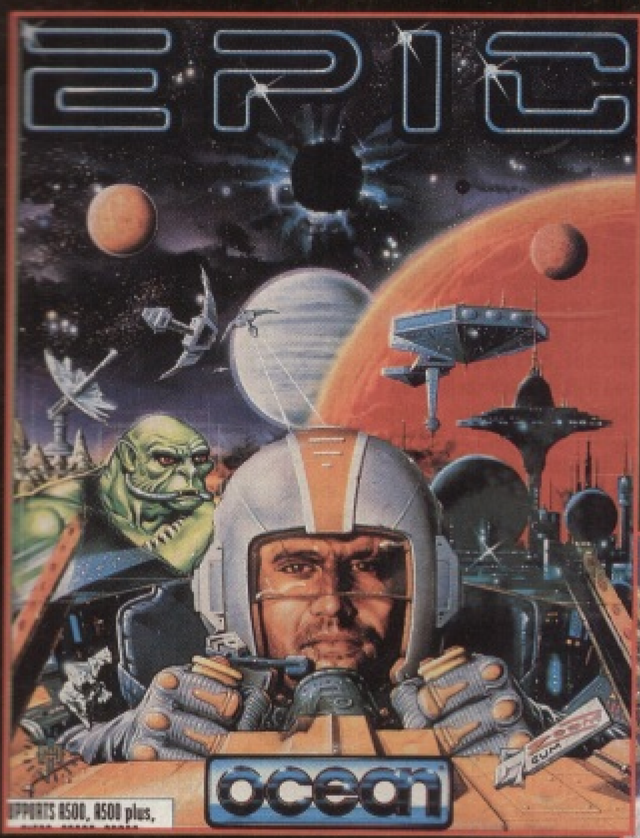
Kevin Bulmer has been responsible for some very impressive 3D graphics in his time – you only have to look at something like *Legends Of Valour* to see what we mean.Kevin is also a long time Amiga fanatic, and renders pretty much everything on his A4000 with a copy of *Imagine 3*. "We're running it on Amiga and PC now", relayed Kev one rainy afternoon. "It's very good, but ... and I think that's the only thing I can say. We ordered our copy back in August, and there were a few features that were promised then that didn't appear in the finished package, which was a little disappointing. I wouldn't recommend the manual to anyone, though. It's only because we all knew Imagine so well that we could figure out all the new features."

Kevin may sound a little negative about the package, but he actually loves it to bits: "The actual renders from it are brilliant. The stuff we have been doing on it, everyone who has seen it has thought it was from Silicon Graphic machines." It all goes to show, there's no reason at all to shell out for huge rendering machines when you've got an Amiga!

And there you have it, the world of 3D graphics from a games point of view. Core Design, Synthetic Designs and Team 17 are all using the Amiga to create stunning game visuals and making a name for themselves in the process.



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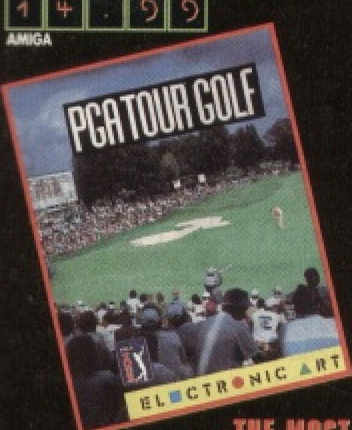
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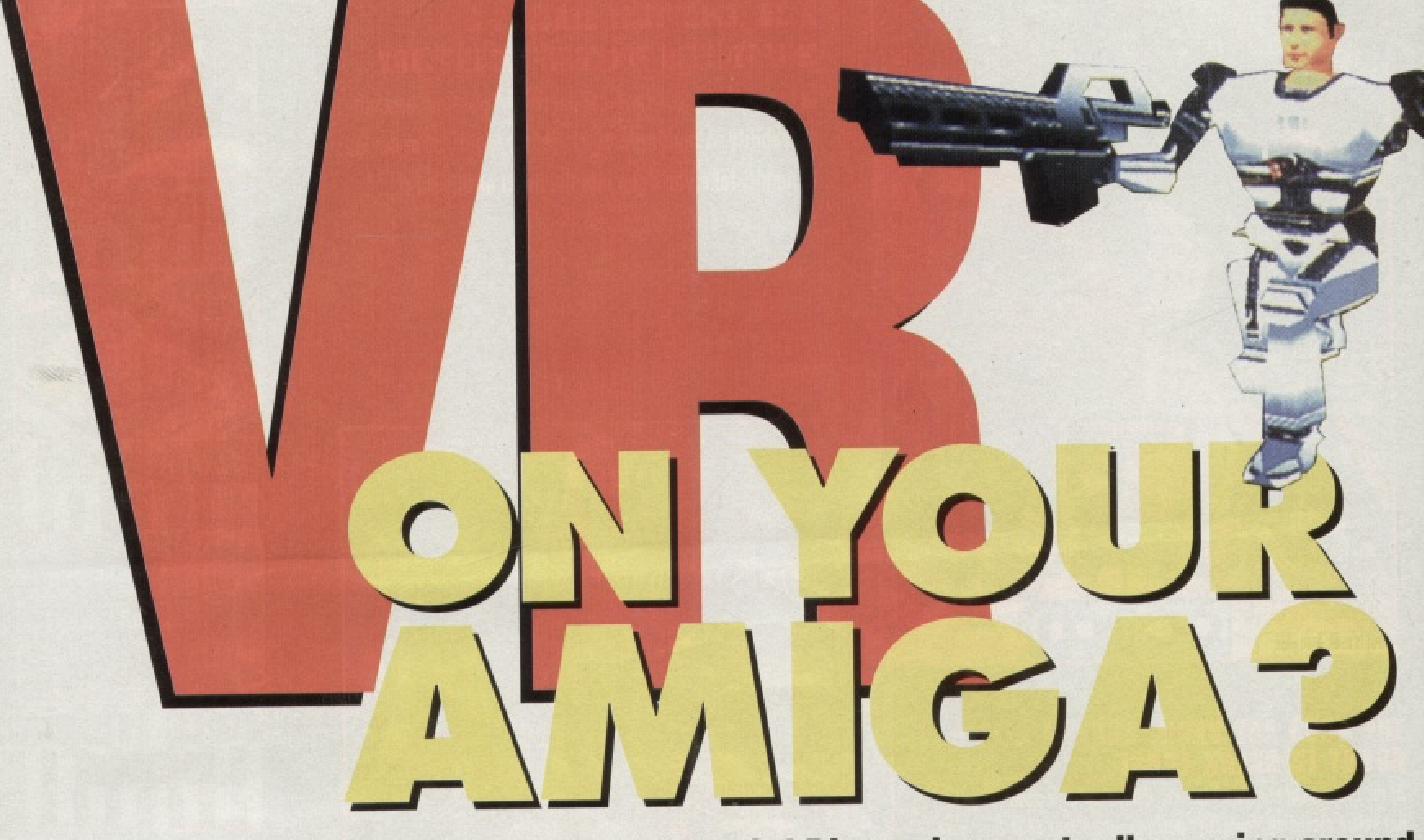
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Screen shots taken from various computer formats



VR ON YOUR AMIGA?

Now we reach the Third Dimension – actually moving around within the 3D world. ICE and VictorMaxx are bringing VR to the Amiga. Tony Dillon investigates.

Virtual Reality on the Amiga. It's a bit of a bold statement you must agree. That said, VR is finally here, and it's looking a lot better than most people would expect. We carried a news story a couple of issues ago about the VictorMaxx Technologies prototype of CyberMaxx – an inexpensive and lightweight Head Mounted Display (HMD), capable of showing stereoscopic video images and playing stereo sound. The unit also carries full motion tracking sensors, which allow the player to turn their head in a real 3D space and have their actions carried over into the virtual game world. Sounds all too good to be true? Then read on...

SMALL AND DEDICATED

VictorMaxx Technologies are a small but dedicated hardware firm based in Illinois, USA. Made up of no more than thirteen staff, the company was started by entrepreneur Kevin Koy after he saw the tremendous success of Virtual Reality games in arcades. He, like many companies, saw that there was a real market for a home Virtual Reality system, and hired a group of technicians to build the hardware to carry it off. The end result is the CyberMaxx HMD, the first real VR helmet for the Amiga.

In the words of Kevin Koy, Virtual Reality is "an artificial world created by stimulation of the senses. The CyberMaxx allows the user to interact within this computer generated, 3D world. The CyberMaxx immerses the user into the Virtual Reality environment. The user can experience and interact with the 3D, stereoscopic, computer generated images displayed in a compelling manner in the CyberMaxx HMD." In layman's terms, what this means is that two slightly different 3D polygon images are displayed on screens positioned directly in front of the user's eyes. The differences are calculated so that the brain is fooled into thinking that it can see a 'real' three dimensional shape. Motion sensors check the orientation of your head through full pitch and yaw, and alter the 'view' on the screens accordingly. The end result is something like being stuck inside a computer game, where you can't turn away from the monitor and walk away. Everywhere you look, you are faced with another part of the game world. Spooky huh?

THE BASICS

OK, enough of the hype. What you really want to know is the basic hardware breakdown of the machine. Retailing at £499.99, the light 16oz headset features two 0.7" active matrix liquid crystal displays, offering over 120,000 pixel resolution and full VGA (256 colour) compatibility. Both screens are fully adjustable to the user's interpupillary point (aligning both screens so that the user gets a seamless three dimensional image) and with independent eye focus adjustment to give the player the sharpest image possible. Twin headphone speakers supply the stereo audio, which combined with the stereo visuals should provide a convincingly authentic panorama.

The headset is originally designed to run on PC and Macintosh platforms – not surprising really as it was built in the US, and they are the two largest markets over there.

VIRTUALLY YOURS

If there is one company that have really raised the profile of Virtual Reality, it has the be the Virtuality Group, founded by Dr. Jonathan Waldern and three others in 1987. Dr. Waldern had already developed a Virtual Reality system at Loughborough University in the mid-1980s and personally wowed the world in 1984 by showing the first VR prototype machine on TV's 'Tomorrow's World'. It was quite clear early on that he had identified this exciting new market. W Industries was born, and work began on the first commercial VR machines. 1988 saw W Industries win the 'Best New Business' award from the British Technology group, by which point they were utilising their expertise in the development of Virtual Reality leisure equipment to provide design and consultancy services. Specifically, Virtuality, as they were soon to be known, developed a computer system and games software for Leading Leisure plc for use in an arcade simulator.

Come 1990, however, and Virtuality were developing their own arcade system – the Series 1000, and game software to go with it. In 1991 the series 1000 was unveiled to the world, and basic polygon games like *Dactyl Nightmare* and *Exorex* soon captivated the public, in places like Funland and Laser Bowl, the enormous arcades in the Trocadero, Piccadilly Circus in the heart of London. Over a million people a year wander through and try their luck on one of the twelve machines currently running, paying £2 for a game lasting between three and four minutes.

Both Funland and Laser Bowl are supplied machines by Family Leisure, the UK's largest operator of Virtual Reality games and long time supporters of Jon Waldern's work. At the moment, they only have Series 1000 machines in stock, and it has yet to be decided if they will take on any of the Series 2000 machines that have recently been unveiled at the ATEI Show in London.

Looking at the Series 2000 units, which are built around custom hardware, it isn't hard to see where a lot of the work of the last two years has gone. Texture mapping and a far higher polygon update have been brought into the new cabinets, and the result is a far more convincing 3D world. Obviously you aren't going to reach anything as real as the Amiga's Lightwave in real time, but you have to agree that the screenshots dotted around these pages are fairly stunning!



The future of Amiga games? – CyberMaxx.

However, a little modification has meant that the headset can run on just about anything from a SEGA Mega Drive to an Atari Jaguar, including the Amiga somewhere in the middle.

Unfortunately the speed of the machine restricts it to monoscopic vision and stereo sound on these machines, meaning that both screens show the same image, but that isn't too much of a problem when you consider that all the motion tracking is fully functional, giving a whole new life to games like *Legends Of Valour* and *Frontier*.

SIMPLE CONNECTION

One of the most interesting things about the headset is the simple way in which it connects to your machine. There is no need for huge boxes or expansions to get it to run. In fact, you won't have to modify your machine at all. The feed for the twin LCD screens comes directly from the video output on the back of your Amiga – the same socket you plug your monitor into, and a second cable from the headset runs into the serial port of the computer, to give the software all the information it needs from the motion trackers on the headset.

Dactyl Nightmare – one of the first VR arcade machines.



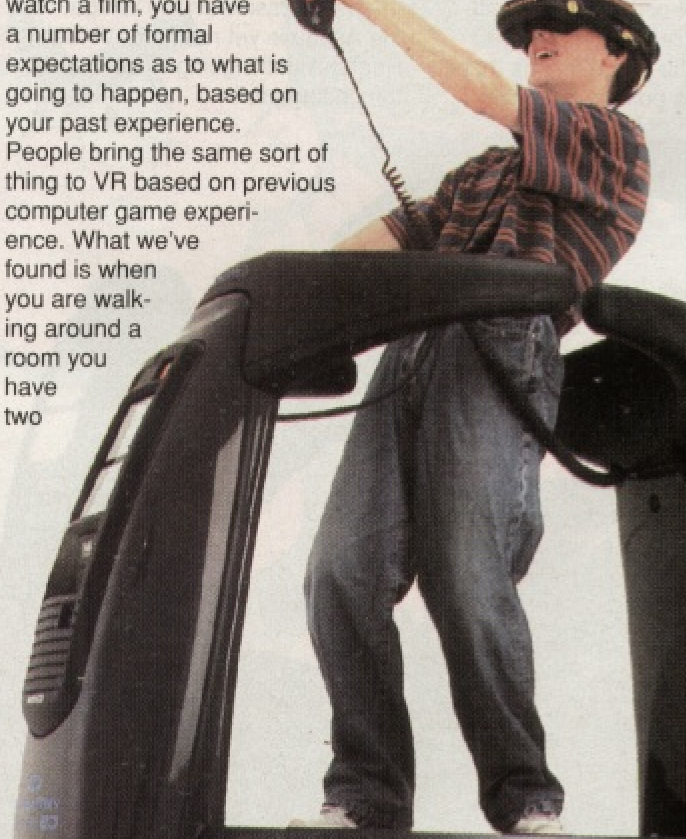
Apparently, games can be converted to run on the CyberMaxx headset with little modification, as DCD's Kevin Bulmer, the man behind games like *Legends Of Valour*, is only too aware of. DCD are just one of the companies currently writing software for the CyberMaxx, and therefore already has a lot of experience with the system. "I'm very impressed with what we've seen of it", says Kevin from his Wolverhampton hideaway. "The motion tracking is very consistent. Very stable, very solid with a negligible error frequency on them, which is good. All in all, our impressions are very favourable."

On the subject of the amount of work that has to go into converting a game to the headset, Kevin mused, "It depends on the type of software and exactly how much of CyberMaxx you wanted to support. Basically what you'd end up doing is generating two screens of data instead of one; one for the left eye and one for the right one. It's as simple as that. That's assuming you want to do a stereo display, which I think you should do if you're going to support this kind of display to give the full effect."

VERY CONSIDERATE

Kevin comes from a background of standard single screen games, and has found one of the more interesting points of developing for VR is the design considerations that have to be made. "When you watch a film, you have a number of formal expectations as to what is going to happen, based on your past experience. People bring the same sort of thing to VR based on previous computer game experience. What we've found is when you are walking around a room you have two co-ordinate systems. One is for your body, which is where you are going. On top of that you have where you are looking, because your head is an independent thing. When you put that in VR, you need something to control the direction in which you are moving. Obviously you can't walk around because you'd end up pulling the computer off the table, so you end up with some sort of hand controller, and you can use the headset to look over your shoulder. It all makes perfect sense, until about fifty percent of the population put it on."

"What they are used to is playing computer games", Kev continues, "Where



»

THE US ALTERNATIVE

In the US, the CyberMaxx isn't the only way to view 3D images in 3D. Another US company, MegageM, are marketing a product by the name of AmiVR, which is actually a pair of liquid crystal shutter glasses, rather than an actual VR headset. This works by covering one eye and opening the other thirty times a second, while flickering the image on screen back and forth – a system that actually works incredibly well, as anyone who ever played the arcade machine Continental Circus will tell you.

At $300, it weighs in at over half the price of the CyberMaxx, but then you are still restricted to looking directly at a monitor rather than being able to swing your head about. We'll have a full review of the headset just as soon as we can get our hands on one!

the way you are looking is the way you are moving, so if you press a button you'll head in that direction. It raises a number of design issues about how to implement motion."

With that in mind, then, what sort of games are best suited for the VR market? I take it that *Sensible Soccer* VR wouldn't be the best idea in the world. "When you're sitting down and just looking around with the headset on, it's very real if it's programmed well. You make this illusion with this headset far better than most people are used to seeing with VR headsets. But as soon as you want to walk around, the illusion is shattered because you, of course, are still sitting down. You're not walking anywhere. So the sort of things that work best at this point in time are games where you are sitting in a car or a plane – games where you are actually sitting down so as far as you are aware, you are actually sitting in a car."

THE FUTURE?

At the moment it is unclear exactly how many Amiga games are being coded or recoded to run with the headset, but since the PC and Mac versions of the CyberMaxx come complete with six games, there is no reason to assume that the Amiga will come with any less.

It remains to be seen if the CyberMaxx headset will make any huge impression on the Amiga, or if the Amiga is yet ready for Virtual Reality, but it's going to be a lot of fun finding out!



Virtuality's new Series 2000 machines are a marked improvement on the blocky polygons of '92.

YES, BUT IS IT SAFE?

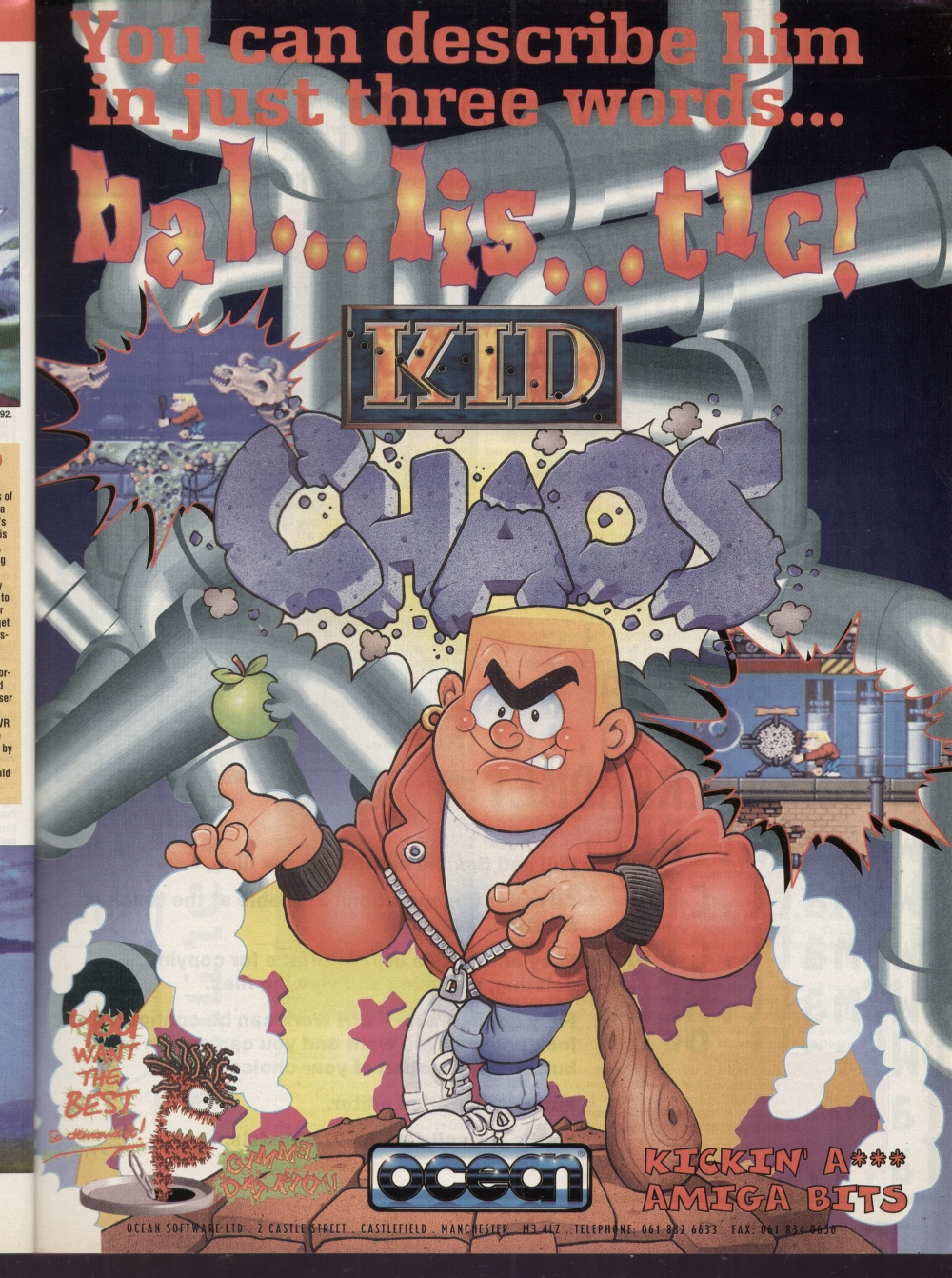
Now that home VR seems likely on the Amiga, it's only natural that the concerned parents of the world will start crawling out of the woodwork. Since the dawn of VR, there have been a number of voiced concerns repeatedly appearing, if headsets like Cybermaxx reach us, it's guaranteed that they will appear more and more. The biggest fear that most people have is one of health. After all, there are a hundred and one tales of blurred vision, tunnel vision, headaches, motion sickness and a dozen more sight related side effects. If the 3D imaging is worked out correctly, there is no reason at all as to why the user should end up with headaches or any temporary vision impairment. Motion sickness is something completely different however. Unfortunately there still aren't home machines fast enough to respond to the minute movements of the head and eyes, and the small time lag between moving your head and the on-screen image changing can be a little disorientating at first, but you do get used to it. Even so, spending too long on a VR system without taking a break can quite easily cause motion sickness, in much the same way as spending too long in a £20 million military flight simulator can.

The other most common cause of concern is that of socialisation. It's already quite worrying for parents to see their son or daughter spend hours of their days playing games and not communicating with the outside world or other people. To those parents, giving the user a whole new world to live in can only mean a full withdrawal from real life and an escape into reclusivety. At the moment, there is no real way that could happen, simply because VR just isn't good enough. Visions of it playing like Red Dwarf's Total Immersion Videogame Better Than Life will only lead to disappointment. Virtual Reality isn't a totally new world by a long stretch, but more a new way of playing polygon based games.

Virtual Reality is the start of the next generation of computer entertainment, and should be viewed as exactly that: entertainment.




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INTO THE FUTURE

WITH TONY, ANDY AND THE AMIGA

What can we expect from VR Amiga and how will the Amiga survive against the onslaught of the PC? Tony Dillon and Andy Leaning give their views on what the future holds for VR and 3D graphics.



With programs like *LightWave*, and to a lesser extent *Imagine 3*, the Amiga kicks the over priced PC and SGI workstations in to touch for creating 3D images and film sequences. In doing so it has almost created a whole niche market on its own – that of desktop 3D graphics. Whilst earlier systems would physically fit on a desktop the price of the hardware put them beyond users working from a desk and in to the market for those with entire studios at their disposal!

The competition is starting to catch up however. *3D Studio* on the PC does offer many of the facilities found in the Amiga range of mature 3D programs but thankfully *LightWave* can still create effects more easily. In fact, it is the delicate balance of ease of use and the ability to produce effects that visual effects producers need that has made *LightWave* so popular. And until programs on other systems catch up with this carefully crafted blend of power and interface design the Amiga will keep its lead.

So as I write this and for a while yet at least 3D graphics join with video titling (a la *Scala* and genlocks) to keep our favourite computer at the forefront of computer video. But for how long?

As I write this NewTek are about to announce that *LightWave* will be released on the PC format. This will undoubtedly be a blow for the Amiga as a platform, but it's important to remember that *LightWave* is only one of the reasons why the Amiga is so popular for 3D graphics.

The architecture of the Amiga makes it ideal for manipulating video and graphical data, something PCs don't have, meaning that only the most powerful of PCs will be able to match the speed of programs like LightWave on the Amiga. And better these super powered PCs have prices much higher than the Amiga, PC software is also more expensive - 3D Studio on PCs costs £2500 for instance!

And building on the low cost approach of the Amiga are the huge number of companion 3D utilities available. Consider for instance the number of PD textures available, or the sub £50 price of Vista. All-in-all the PC has a long way to go before it starts to threaten the Amigas dominance in 3D and the same can be said for every other competing format – Mac etc. And better still, with games programmers getting better all the time it won't be to long before we start seeing these stunning 3D images in VR style games – we are after all already seeing rendered images in existing games. For 3D graphics there is simply no better machine than the Amiga, and thankfully it's likely to stay that way for quite a while yet!

Andy Leaning
Technical Editor



The other day, I played *3D Starstrike* on a ZX Spectrum Emulator. Immediately afterward I played Geoff Crammond's *Grand Prix* and had a flick through some of Andy Leaning's *Imagine 3* and *Lightwave* images. The difference was quite astonishing, especially when you look at how long it took to get from *Starstrike* to *Grand Prix* when compared to the gap between *Grand Prix* and Babylon 5. Coders are getting very clever, and are only now really learning how to squeeze the best graphics out of Amigas. Ray tracing and texture mapping techniques have been around for ages, but only now are they being used to their full effect.

Just in time for the Virtual Reality explosion, as well. OK, so perhaps explosion isn't the right word. While slower Amigas like the A500 and A600 are still in majority use, no-one will fully exploit the Amiga's VR capabilities. To calculate two separate polygon screens in a frame really isn't within the slower Amiga's capabilities unless you are using very simple screens, which seems a bit of a waste when you use such sophisticated visual hardware.

As graphic techniques improve, and people start to use the VR hardware as well as they are using the standard Amiga video hardware now, we are going to see some very exciting things happen. Imagine Babylon 5 style spacecraft zipping around you as you pilot your lone ship through outer space, glancing over your shoulder to try and shake off the enemy craft that's on your tail. It could happen, but we are going to need machines far faster than the A500 to pull it off.

What I'm saying is don't expect too much too soon. Virtual Reality as a field is still in it's infancy, and Amiga VR especially so. Even the long time experts like Jonathan Waldern are still a few years off creating a full virtual reality.Things are improving in leaps and bounds, though, and doubtlessly software authors will feed from the experiences of companies like Virtuality, in the same way Core Design took feeds from various arcade machines for games like *Banshee*. Hang on to your seats, folks, the next few years are going to be very interesting indeed.

Tony Dillon
Games Editor

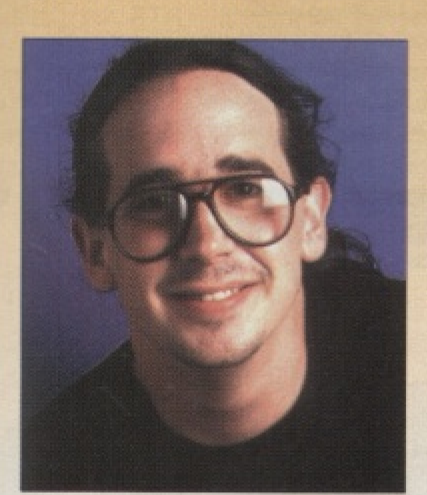


CD32 ZONE

The only place for news and reviews on the CD32

NEWS

As the industry sits back and waits to see what will happen with the Amiga, it's nice to see that most people are still behind the CD32, despite the fact that sales of software have become a little, shall we say, 'unpredictable' lately. It's a little disheartening to note that some of the games that would do really well on this fine platform, such as *Cyberwar* and *The Lover's Guide* are being held to one side while the relevant companies sit back and wait for the market to settle, but that's more than made up for by companies like Team 17 and 21st Century falling over themselves to develop specifically for the CD32, with all the costly bells and whistles. Don't worry though, if sales of CD-ROM drives for the A1200 go through the roof (as expected by our tech lads), this will leave a very large and very hungry market. Who could resist developing for such a keen bunch of people? No-one, that's who.

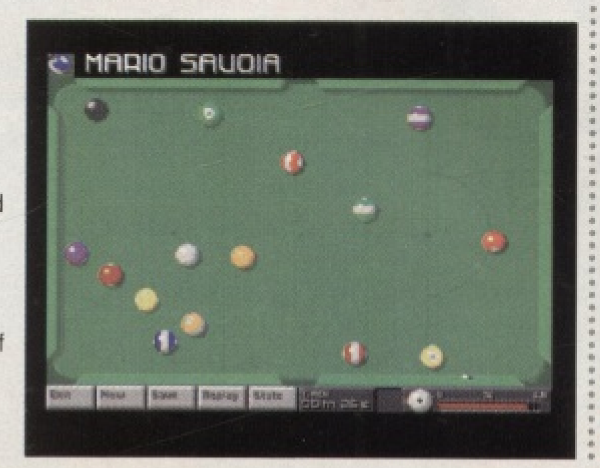


Tony Dillon
Games Editor

CHEAP GAMES FROM TEAM 17

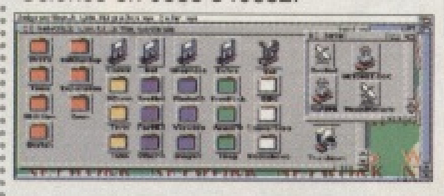
Team 17 are continuing to show their seemingly neverending support for the Amiga and CD32 this month by announcing two more releases for the CD console. First up is the non-CD enhanced platformer *Superfrog*. The game hasn't been altered at all for the CD market, but then again there is no real reason why it should have been. As Team 17's Marcus Dyson says: "How can you improve the unimprovable?" Widely regarded as one of the most addictive and playable platform games the Amiga has ever seen, *Superfrog* sees the player as, well, a frog in a superman outfit, out to rescue his girlfriend in a *Mario* meets *Sonic* world that shows the consoles exactly how it's done. The nicest thing about it all is the price – merely £14.99! Can you believe your luck?

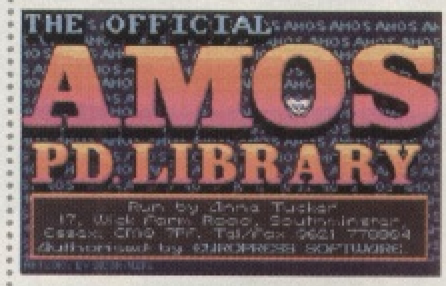
Next up on the list is the fantastic *Arcade Pool*. one of the most popular budget games ever. This game was looked forward to for quite some time, and when it appeared, it received rave reviews from every magazine that was fortunate enough to be in a position to cover it. The CD32 version features more sounds, more options and a far improved control method. Once again, it will be available right now for the measly price of £14.99. How can such an important group of people be so nice to you all? Contact Team 17 on 0924 385 903.



SCIENCE ON CD? THAT'S WEIRD!

How many of you have an Amiga and a CD32? How many of you are looking for a cheap and easy way of connecting the two machines, so that the Amiga can read CD32 discs? Well, you might be interested to know that Weird Science have created a little pack that can do just that. Called CD Network, it gives you everything you need to create a Sernet link between the two machines, and is available at the special price of £29.95 until the end of September. When you buy the pack, you'll also receive a free CD-ROM that gives you a full file management system for your CD32, so that you can send the files along the link, along with over 500 256 colour images for your own use. For more information, call Weird Science on 0533 340682.





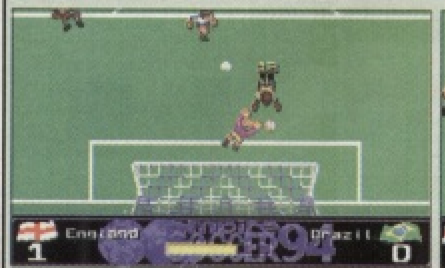
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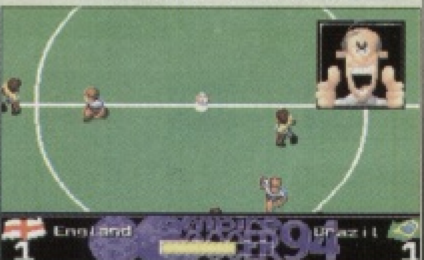
News just in! The entire AMOS PD Library, as run by AMOS experts Ann and Len Tucker is about to appear on a single CD. Yes, over 600 disks worth of the best AMOS public domain software around will soon be on your local stockist's shelves, for the bargain basement price of £15.99! Not only do you get the entire library to play with, which should keep you indoors for the best part of a season, you also receive the first six issues of the AMOS club disk magazine, Totally AMOS absolutely free!

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CD KICKABOUT

At the moment, the final design specs are being pieced together by Empire Software and Graftgold for the soon to be spectacular CD32 conversion of *Empire Soccer*, which you'll remember was particularly well received a couple of issues ago by the handsome young man at the top of this page. Looking a lot more along the lines of *Microprose Soccer* than *Sensible Soccer*, the game features big sprites, bags of animation, loads of character and cameo appearances from just about everyone sat on the sidelines. It has yet to be confirmed as to what will appear in the CD32 version, or what enhancements will definitely be made, but chances are it will have the overhead kick that was present in the PC version, plus sprite shearing, more on-screen colours, improved sound and everything else you could hope for. For more information, call Empire Software on 081 343 7337.





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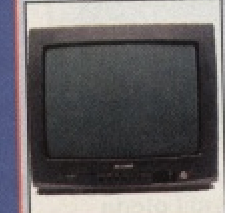
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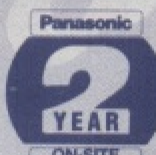
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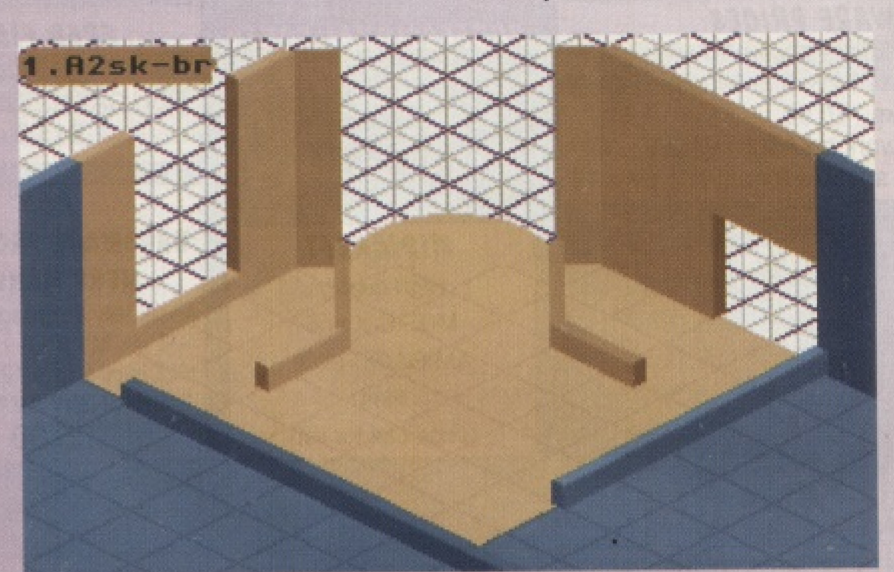
Access

VISA

DIARY OF A GAME

PART 6

Like they always say, if a job's worth doing, it's worth doing in north west Wales. Come run through the valleys with Dave Rowe of the Stellar Genesis Agency.



With John complaining of writer's cramp and dreaming on and on about his Florida holiday, (he says that Dave couldn't come, because, apparently, people over there scoff at folks who wear jumpers) it gave Dave a chance to go over the way that the Stellar Genesis Agency have been putting all the graphics together for *Space Academy*.

Dave has really been out of the limelight in the last few months, choosing to work as hard as possible on the visuals for this CD treat.

"With such a formidable amount of graphics to produce for the game, it was obvious that we had to produce enough elements of the game for John to be able to begin any work at all. It was felt that the minimum requirements for this would be: level one of the first building, one character standing in each of the eight views, the basic laptop, all doors, puzzles and switches in place for level one, consistent with the model for that level."

So the work began on level one. Tell us Dave, how did you go about it? "Level one was produced by making a sheets of brushes to represent the various features in each room, low walls, balconies, floors, doorways and so on. Each room was painstakingly constructed by following the design of the level one model. Whilst this provided John with the necessary basics to begin designing the main engine for the program, it soon became very apparent that this was not a good way to proceed with producing the other 650 or so room locations if we were to get the game out this millennium." Dave gives a dry wry chuckle before continuing.

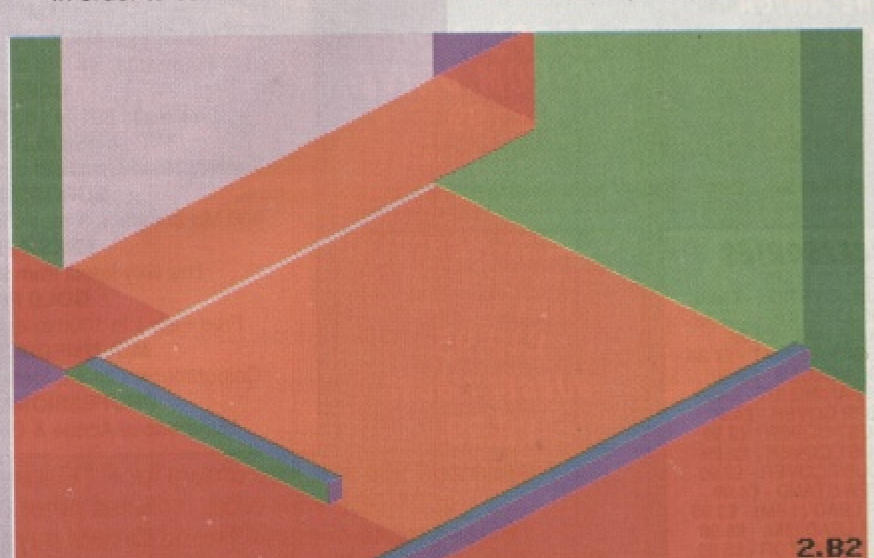
"Each of the planes of the first rooms had to be cleaned up and flooded with colour before having the texture put in place and it was taking an age. A new strategy was essential so I decided that I should assign a bright flat colour to each plane and produce a basic room template with no features. This room blank could then have balconies, doors, alcoves and other flat coloured brushes added quickly and easily and could even be flipped in its entirety to produce entirely different rooms."

"We decided that we wanted each floor in building one to have a different feel to it which meant coming up with different wall and floor textures for each level. Rather than doing this by drawing blocks, which can look knitted or repetitive, I decided that I would use real grabbed wall textures and adapt them to suit my requirements."

The big question is, where to get the textures from? It's pretty straightforward if all you want are wool and cotton textures, as Dave's wardrobe is full of chunky, manly sweaters. But walls?

"There is a wealth of material around the village of Llanddewi Brefi, where I live, so I went out and about with a camcorder, recording snatches of stone walls, walls covered in mould, lichen, peeling paint, ferns and so on. These short clips are my main resource for the wall textures in the first building of the *Space Academy*."

"In order to convert the video



clips to useable graphics, I watched the video on one monitor and whenever an interesting texture appeared, I switched to the Amiga screen and hit the grab button on Vidi Amiga RT."

Dave seems suitably pleased with himself for creating this graphic system: "The digitised images then have their palette replaced by the *Space Academy* palette for the relevant level and are remapped to the grey scale within that palette. This results in a degradation of definition, but it's welcome since a too 'photo-realistic' background would make the cartoon sprites look disembodied and out of place."

But back to the mechanics of it all. "The next step is to pick up the page as a brush and using SHEAR - Y adjust the image to fit the isometric grid and then stamp it down



enough times to fill the screen.

"Any seams left showing are then concealed by picking up irregular-shaped brushes and stamping them down over the joins. This process is repeated for the different walls in view at any one time, that is, lit and shadow walls in the main room and the background rooms."

"The grey-scale walls have to be coloured to match the appropriate location and this is done in a hit and miss way by applying translucent filled rectangles and varying the percentage until it looks right.

"Then by applying thin translucent rectangles of red, blue and green it is possible to simulate full colour in a limited way."

With the textures created, Dave then sets about applying them to the game. "Once all the textures have been prepared in this way they can be used to complete the finished room. This is done by loading each texture in turn into buffers in *Brilliance* and then loading a room template. It is then possible to right-click on the colour that is to be replaced by the next buffer's wall texture, pick up the page as a brush, move to the next buffer and then stamp it down. This process can then be repeated for all the planes on the template and a finished room shell produced in very short time."

The secret to the extremely fast development time is the way the game has been structured, as Dave is only too keen to point out.

"At this stage the glass lift shafts and windows are left as colour zero as we are hoping to include ray-traced views of the surrounding city appropriate to each window and to each level. This shouldn't pose too much of a problem as one of the continuous background jobs that I am working on at the moment is an aerial view of the entire location, including the whole city and monorail connecting to the *Space*



Academy buildings, which is required for our intro section."

With the adoption of this new technique, the remaining rooms in levels two through to eight have been completed in less time than it took to do the rough rooms in level one alone.

"I can now concentrate on rendering the finished rooms and adding shadows and lighting effects that, hopefully, will make the whole environment come to life. In order to achieve this effect quickly it has been necessary to make a sheet of templates of standard shadow areas which are stamped in place with 40% translucency and a sheet of lighting templates which include gradient-filled 'cones' which can be stamped at near transparent translucency above the light fittings to give a diffused light effect."



"With shadow and lighting effects in place it is necessary to follow this through by giving these values to the animated sprites too.The illusion would be destroyed if a character could walk in and out of a shadow without changing shade to match. By the same token a sprite that walks behind a glass panel should become tinted in that portion which is behind the glass."

Each room is individualised by adding wall hangings, framed pictures, potted plants, ornaments, glass and plain panels and, of course, any of the game elements required in that room for puzzles, feeding, re-arming and so on. The pictures are produced from black and white grabs which are then coloured by the translucent colour overlays described above.

Just before he leaves us for another month, Dave squares his shoulders and prepares for the struggle ahead.

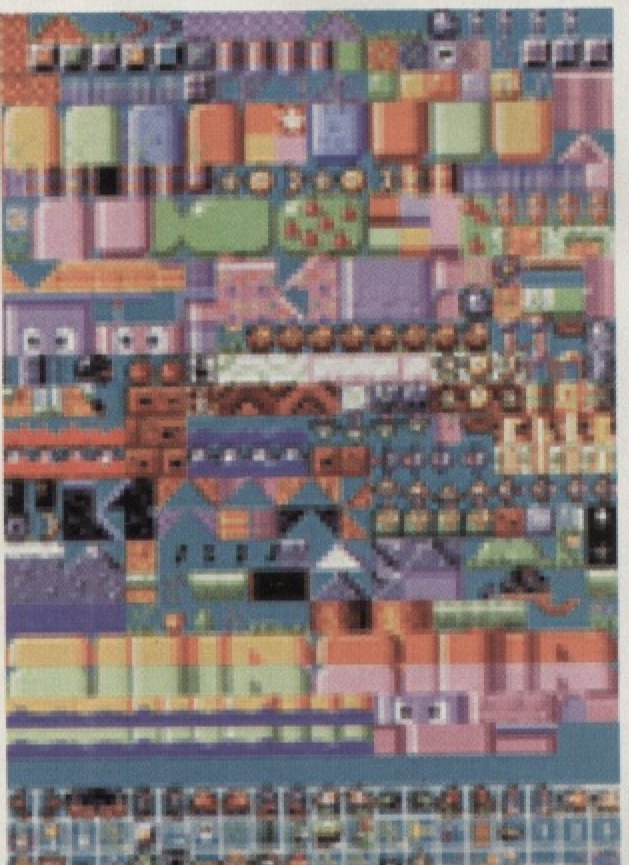
"Now begins the slog of working through each level, room by room, adding the finishing touches while John is away sunning himself in Florida and I am left here, high up on a Welsh mountain, with a feeling of paranoia." Why the paranoia? "Well, If the only other photograph of myself that I can find where I am not wearing a jumper shows me wearing an anorak then I must be developing a severe attitude problem."

Readers: Don't worry about Dave, he'll be all right. More next month. CU

INTO THE NEXT CENTURY

They've been a little quiet of late, but 21st Century are gearing up for a spectacular Autumn on the CD32. Tony Dillon breathes a sigh of relief for his favourite machine and takes a look at two original games that should raise the profile of said shiny disk spinner in the run up to Christmas.

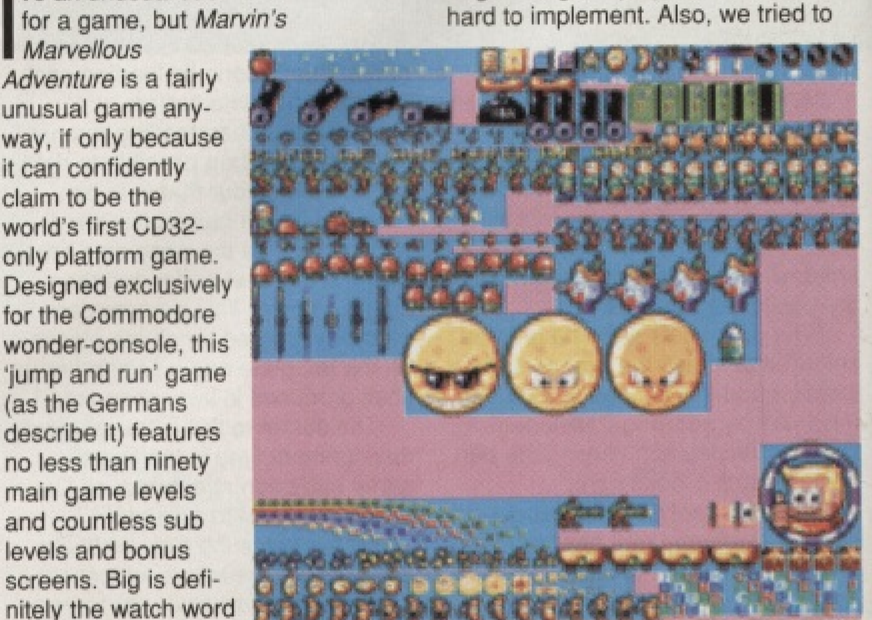
MARVIN'S MARVELLOUS ADVENTURE



It's an unusual title for a game, but *Marvin's Marvellous Adventure* is a fairly unusual game anyway, if only because it can confidently claim to be the world's first CD32-only platform game. Designed exclusively for the Commodore wonder-console, this 'jump and run' game (as the Germans describe it) features no less than ninety main game levels and countless sub levels and bonus screens. Big is definitely the watch word here, and as the game has to fill a complete compact disc, it needs to be.

MASSIVE GAME

The original concept behind *Marvin*, from German duo Toby and Florian, was to reproduce one of the 'classic' platform titles, the kind of game that had the player concentrating far more on the running and jumping aspects of gameplay – a lá the original *Super Mario Brothers*, or even *Hunchback* before that – rather than more modern style, which has involved a lot more in the way of shooting than anything else. Says designer Florian of the game, "We love to play Jump and Runs (platform games to you and I) on different machines, therefore we started to do one. You know there is not a lot of space for different concepts, so we just wanted the graphics and sound to be cool and not to forget the gameplay. This is very hard to implement. Also, we tried to



improve the things that we didn't like in other platform games."

TINY GUY

Looking at the screenshots on these pages, you will notice that the game has very small sprites indeed, giving the player a lot of room to move around while still giving them plenty of scope to see what's around them. As a result, the game only scrolls horizontally, leaving vertical scrolling to less traditional games like *Sonic The Hedgehog*.

The graphics were made so small so that the programmer could display more sprites and bobs on screen. According to Florian, "It creates more actions and there is more space for platforms and aliens. The global overview does not suffer at all.

"Probably the most interesting thing about the *Marvin* is that it is only being released on the CD32, and not the Amiga. "The CD32 is a good machine", commented Florian."It needs very good software now and neither old Amiga conversions nor games like *Microcosm* which is VERY annoying to play (it would surely be better to say 'watch').

Consoles like the SNES are much easier to program, but the things you can create are also limited. Anything which is not directly supported by the special hardware can't be done.

There are a lot of obstacles in using a multitasking OS in a games machine, however there are also a lot of advantages, like networking games, lots of experienced programmers, a fast CD-ROM drive, 2Mb RAM, the very cool AGA chipset (you can't scroll in 1/4 pixels on any other machine), and of course the MC68020. But these are things only programmers would worry about, not players."

Marvin's Marvellous Adventure should be available around the end of the Autumn, but bear in mind that the game has been in development on and off for the last three years, so don't hold either us or 21st Century to that!

We'll try to get a review onto these very pages as soon as possible.



PINBALL ILLUSIONS

One of the biggest selling CD 32 titles so far has been 21st Century's *Pinball Fantasies*. That was released before last Christmas, and since then the Swedish team Digital Illusions have been banging away on what they think will be even better. Just looking at a couple of early tables, we feel inclined to agree very strongly indeed. But first lets take a look at what's been going on in the last year.

DRUNK PINBALL

Ulf, the original coder responsible for the amazingly realistic ball routines has left, and a new graphic artist has been added. After finishing *Pinball Fantasies* in late 1992, the team decided to go and work qn something completely different, coming up with games like *Benefactor* for Psygnosis. New ideas on how to improve the *Pinball* series were constantly floating around, so it was inevitable that they were going to work on a new *Pinball* game, if only as a means to putting an end to the constant flow of ideas. Needless to say, they didn't take my idea of Drunk Pinball, in which your eyes take half a second to follow the ball very seriously.

They had decided by this point to scrap all the old Fantasies code, as it was far too limiting and wouldn't allow them to incorporate all the new features they wanted to include. One condition was agreed by the whole team, however, and that was that if they couldn't simulate a multiple ball feature with the same precise ball movements as *Pinball Fantasies*, then they wouldn't do *Pinball Illusions* at all. By the end of February, the multiball feature was working, and enthusiasm was upped a notch.

LIKE BEING THERE

Since then, the work has been fairly intensive, but the results are staggering. Visually, the game is looking incredible, as the screenshots on these pages will show you. The ball is far more chromed looking now, and the entire palette has been darkened to make it look more like a realistic pinball table, as well as giving extra luminescence to the lights on the table.

Indeed, the graphic set for each table has been set up so that when a light on the table flashes, it illuminates the area around it, plus any other areas on the table it would actually light up. The move from a 32 colour table enhanced to 256-colour to actually drawing directly in 256-colour mode has given graphic artists Markus Nyström and Patrik Bergdahl a new lease of life.

At the moment, only a single table is actually finished, but I can tell you now that it plays every bit as fast and authentically as the previous two games, and the improved graphics and enhanced features make it even better. We're really excited about it here, and can't wait to get our grubby paws on it.

JAMES POND 3

OPERATION STARFISH

AMIGA SCREEN STAR

One of the most loved games of all time is *Robocod*. One of the most loved reviewers of all time is Tony Dillon. (Says who? – Ed) Now *James Pond* is back, we just couldn't bear to keep them apart.

If we have one thing to thank the consoles for in Amiga-land, it has to be the *James Pond* series of games. I was never really a fan of the original *James Pond*, but then that was before *Mario* fever really gripped the nation. Its successor, *Robocod*, was such a well 'borrowed' version, that it completely reshaped the Amiga platform game scene. Now we have the third in the series, the magnificent *Operation Starfi5h*, which shows Millennium 'adapting' another great game – *Sonic The Hedgehog*, and managing to do it even better.



CHEESE

In the last game of the *Pond* series, the infamous Doctor Maybe had kidnapped Santa Claus, and was threatening to take over the world with an army of killer toys. Since then he's been incredibly quiet, which is something that's been making the world very nervous indeed, until one day a stolen space shuttle was seen taking off from the middle of the desert and heading for the moon. The secret was out – Doctor Maybe had taken all the rodents of the world to the place with more cheese than Switzerland, from which position he was going to try and take over the world again. Only one person could successfully get to the moon and stop Doctor Maybe in his tracks, and as you can probably guess, that person isn't Leonard Cohen.

CRACKERS

As you can probably tell from the screenshots, *Operation Starfi5h* is a platform game, but it's a lot more besides. Admittedly, it has all the usual traits of a platform game – you start at one end of the level and have to find your way to the other end, avoiding contact with other characters. The one thing that *Pond 3* has that a lot of other games don't have, however, is a real puzzle element. It isn't enough to simply get to the end of the level – there are a couple of tasks you need to do first.

Initially, your big concern is to find the transmitting device for the level and destroy it with a single Pond punch. However, there is no point destroying it until it has been activated, and to turn it on, you need to collect teacups. When you have enough, a number that is never disclosed, the transmitter will start emitting signals. If you blow it up before it has started to send, then you will be thrown back to the start of the level again.

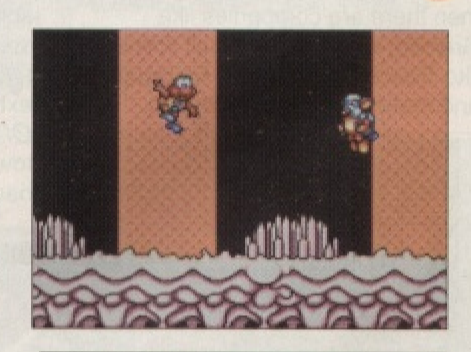
Actually getting to the transmitter is quite easy. You always start on the left of the level and the transmitter is always on the right. That said, the levels are enormous, easily the biggest seen in an Amiga platform game, and the teacups are dotted all over the place. There are more secret areas and hard-to-reach places in this game than there are in *Super Mario Worlds* on the SNES, and that's saying something!

There is a logic to it all though, and this becomes apparent after you have solved a couple of levels. Although it might look like you have reached a dead end, or there is nothing more you can do on a level, chances are you just haven't looked closely enough. There is a reason for most things being where they are, and sometimes a lucky jump off a seemingly meaningless bump can uncover a previously invisible block, which will lead to something else, and so on.

KNIVES!

The game is more or less identical to the A1200 version released a couple of months ago, with all the same sound effects and speech as the disk version. There is the obligatory *Pond* cartoon at the beginning of the game, as seen in *Robocod*, and that's really all that CD32 owners get in the way on enhancements. But then again, this is a great game, so there's no real reason to look for things to improve. Easily one of the best arcade games ever released.





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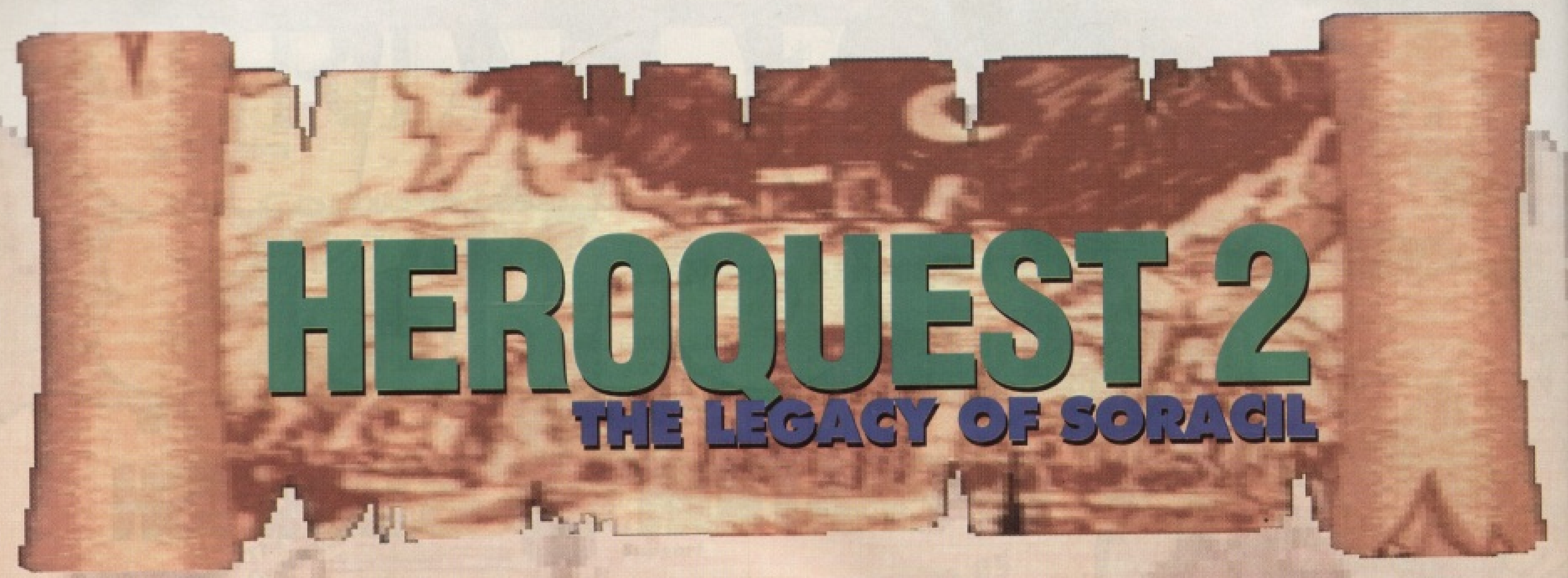
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RELEASE DATE:	OUT NOW
GENRE:	PLATFORM
TEAM:	IN HOUSE
CONTROLS:	JOYPAD
NUMBER OF PLAYERS:	1

GRAPHICS	85%
SOUND	86%
LASTABILITY	94%
PLAYABILITY	96%

A stunning platformer, but a little more sound would have made it even better.

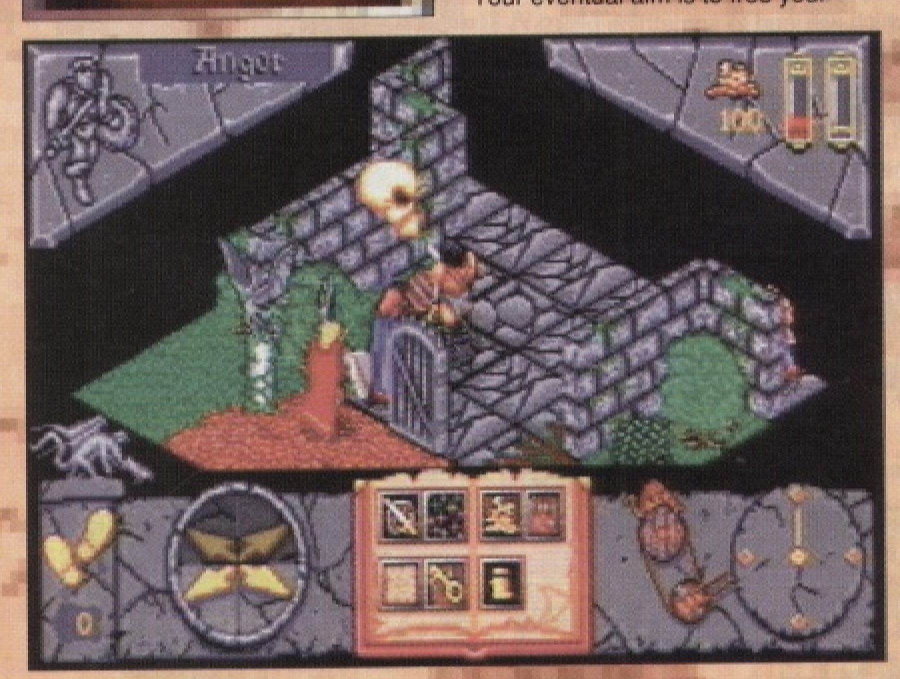
OVERALL 91%



"My old head master used to tell me that there was nothing like a good RPG. I often wondered what he meant. But now I've seen the light, with a little help from Gremlin". (Tony Dillon, 6th August 1994).

There are companies that sign up huge licenses and make OK games with them. There are other companies that sign up less big licenses and make absolutely dire games with them. And then there are companies like Gremlin, who sign up small licenses like *Space Crusade* and *Heroquest*, and make some really blinding games with them. The original *Heroquest*, while being simple and a little too easy, was still a superb introduction to Role Playing Games (RPGs) for the masses, and I waited for this sequel with some anticipation. Sure, there was a sequel of sorts in the form of a data disk, but that was nothing more than an extension of the original.With *Legacy Of Soracil*, Gremlin really went to town, taking note of all the good and bad points of the original, and building on them.

Instead of a series of small adventures which can be played in any sequence (a la *Heroquest*), *Soracil* has nine large adventure which form part of a single campaign. Your eventual aim is to free your homeland of Rhia from the evil that binds it, but your short term aims are forever changing.



IT'S MY PARTY ...

At the start of the game you have to create your party of four characters from a list of eight, ranging from the standard Wizards and Barbarians to less standard characters such as Rangers and Mystics. As usual, all have their own strengths and weaknesses, and finding the right balance of characters comes mainly from your own gaming style more than anything else. Still, once you have the set-up you are after, you can walk into the first adventure.

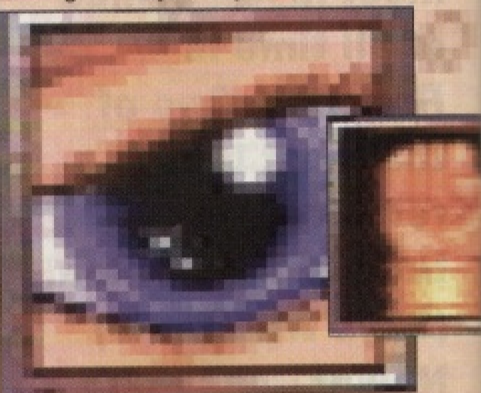
Like *Space Crusade* and the original *Heroquest*, the game is played out in turns, with each human controlled character being allotted a certain amount of 'action points', and the computer controlling everything else. This gives you plenty of time to think and work out your moves.

As an adventure, though, *Heroquest* is still very simple. The woefully small amount of icons at the bottom of the screen only allow you to fight, cast a spell, search for treasures or traps, check the map, check your inventory or open/close a door. I'm all for simple control methods, but when there is this little you can do, essentially the puzzles that accompany it have to be quite simple as well. On the one hand, you can get into the game with no trouble at all, but on the other hand, you shouldn't really have all that much trouble completing it.

It looks OK, but the non-AGA graphics show up quite badly on a machine that can easily handle 256 colour displays. Sure, some of the locations are atmospheric enough, and most of the sprites are clear and easily recognisable, but it would have been nice to have seen a bit more in the way of animation. Practically all animations are limited to three or four frames, which is really unacceptable when you look at the size of the machine and the storage capacity of the medium.

MARS BARS

Sound has been used extremely well, with a rich atmospheric soundtrack and excellent use of voices for the spell chants whenever you cast a spell. Sadly though, even this can't save what, while being a good adventure and perfect for beginners and intermediate RPG fans, just isn't deep or wholesome enough to fully satisfy.



GREMLIN £29.99

CD32 ONLY

GREMLIN GRAPHICS, CARVER HOUSE, 2-4 CARVER STREET, SHEFFIELD S1 4FS. TEL: 0742 753423

RELEASE DATE:	OUT NOW
GENRE:	RPG
TEAM:	IN HOUSE
CONTROLS:	JOYPAD
NUMBER OF PLAYERS:	1
HARD DISK INSTALLABLE:	NO
MEMORY:	1Mb

GRAPHICS	79%
SOUND	88%
LASTABILITY	82%
PLAYABILITY	83%

"A fair RPG, which could have been much, much better if made more difficult."

OVERALL 80%

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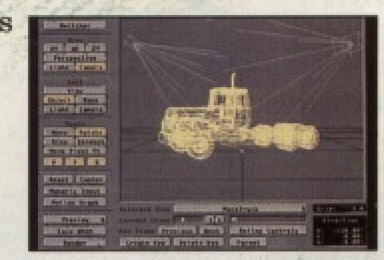
For PC applications

The PC Version is the same as above but with these differences. The DR-3100 plugs into a 16-bit ISA bus expansion slot in any IBM compatible computer. It supports direct rendering from animation programs such as Autodesk 3D Studio and can also be used to build sequences from pre-rendered TARGA files. Once recorded, animations can be easily copied, trimmed, joined, appended and deleted. A variety of slow motion playback speeds are also supported.

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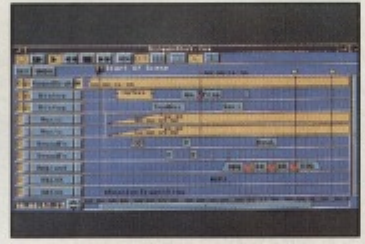
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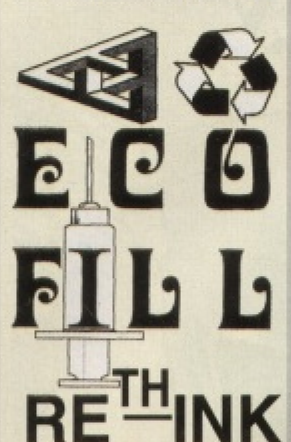
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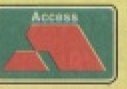
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Guns and death come to the CD32 like never before as Core Design muster all the firepower they can manage for *Banshee*. Tony Dillon works off his pent-up aggression.



The panel to the left shows your energy levels and how many lives and loops (handy things which make you invincible for a short while) you have left.

Imagine a planet that has never had any world wars. One where technology hadn't really evolved at any speed, simply because it didn't need to. A world where peace rules, and the most threatening thing that could ever happen would be for someone to invent the Microwave Oven. Now into this world bring an alien invader, one who has more technology than you could ever imagine. One who sees this other Earth as an easy target. Once you've managed to get this picture into your head, then introduce the element of the one man army. A man whose father was murdered by the invading force many years ago for refusing to invent the Microwave Oven. The only man with the know-how to put together a flying combat machine – otherwise known as an airplane, and take on the might of the invading force.



Blow these planes away for some power-ups.

There you have the plot to one of the best shoot 'em ups ever seen on the Amiga.

STOP AND STARE

Designed and coded by the two new Danish faces at Core Design (Soren Hannibal and Jacob Andersen), *Banshee* is a return to the classic values of computer games. Almost everyone who has stopped and spent half a day playing it, which is basically everyone in the office, has remarked at how similar *Banshee* is to the classic arcade game *1942*. This is no bad thing though, as that game was so playable and addictive that you couldn't wish for a better role model.

If you haven't collected your free bus pass, then you might not know what *1942* actually is. Essentially, it's a vertically scrolling shoot 'em up, set in the air, with a bi-plane, or pair of bi-planes in two player mode, fighting everything that the world has to throw against them. Much like *Banshee* where attacks can come from all directions, both from the air and the ground, from man and machine, and you have to try and avoid it all. There aren't many things that can't be obliterated by your incessant fire-power, but then again there aren't many things that won't fire back at you given half the chance.

When you begin the game, you have a rather weedy little plane, with a single pathetic cannon to defend yourself. In the tradition of all the great shoot 'em ups, though, power ups are never far away. Simply destroy a couple of waves of attacking enemies, and a small tile will appear before you, slowly drifting towards the bottom of the screen. Shoot this a couple of times to change it to the weapon you want most, and then collect it. In no time at all, you'll be firing powerful shells in up to eight directions, while letting loose bombs and homing missiles, and generally wiping out everything in sight with the minimum of effort.



BLUMMIN' HARD

That isn't to say that *Banshee* is particularly easy. Far from it. This is probably one of the toughest shoot 'em ups I have ever come across. There is just so much going on at any one time that you're going to find it hard to get to the end of even the first (long) level, let alone anywhere near the end of the fourth and final one. There can be over twenty objects firing at you at any one time, which allows very little room for manoeuvre.

This is the real reason why *Banshee* is so addictive. It really is a test of skill rather than a test of luck. If you're fast with a joypad and your visual reflexes are good enough, then theoretically you should be able to get through the game, as there's not a single point, on any level, where you die through bad design. Mind you, you'd have to be pretty damn good to do it.

Banshee looks superb, the graphics are incredibly detailed and include some gory touches such as bloodied soldiers running in panic from destroyed tanks, it sounds great and it plays great. Let's face it, *Banshee* is blummin' great! CU

CORE DESIGN £29.99

CD32 ONLY

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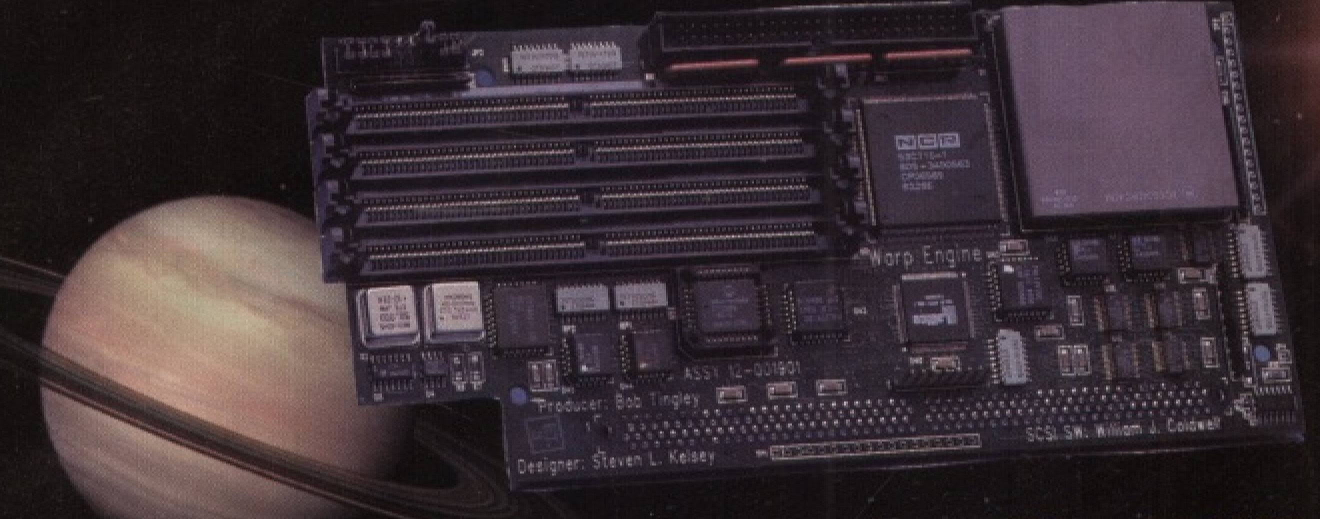
RELEASE DATE:	OUT NOW
GENRE:	SHOOT EM UP
TEAM:	S. HANNIBAL, J. ANDERSEN
CONTROLS:	JOYPAD, MOUSE
NUMBER OF PLAYERS:	2

GRAPHICS	82%
SOUND	71%
LASTABILITY	64%
PLAYABILITY	79%

One of the all-time greatest shoot 'em ups.

OVERALL 90%

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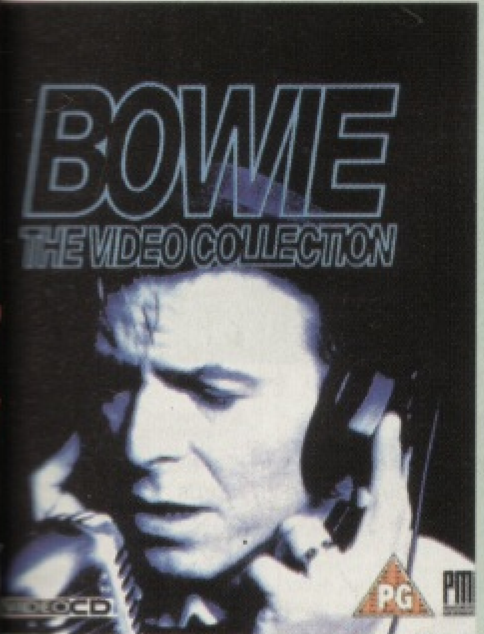
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Features	WarpEngine	GVP-040/40	X-Calibur	FastLane	4091	DKB3128
28MHz, 33MHz, 40MHz Versions	YES	NO	NO	NO	NO	NO
28MHz Upgradable to 33 or 40MHz	YES	NO	NO	NO	NO	NO
Expandable onboard to 128Megabytes	YES	NO	YES	YES	NO	YES
Built in SCSI-2 Fast Hard Disk Controller	YES	NO	NO	YES	YES	NO
Uses Industry Standard Amiga SIMM Modules	YES	NO	YES[2]	NO[3]	NO	YES
Uses any Combination of SIMMs	YES	NO	NO	NO	NO	YES
Allows use of the Memory from the Amiga	YES	NO	YES	NO	NO	YES
Uses a Zorro III slot	NO	NO	NO	YES	YES	YES
Memory Speed Much Faster than Amiga Ram	YES	YES	YES	NO	NO	NO
Works in Amiga 3000	YES	YES?	NO	NO	NO	Yes
Zorro III DMA or Buster Problems	NO	NO	NO	NO?	YES	?

*The speed of Ram installed on a Zorro III Memory board is about 30 to 40% slower than the Ram on the motherboard. [1]GVP uses custom memory modules that can cost up to 1.5 times as much as the standard memory used on WarpEngine. This memory can only be used on a GVP accel. Bd. [2]The X-Calibur requires you to install 2 SIMMs at a time. [3]The FastLane uses old 8Bit memory modules that must be installed 4 at a time.

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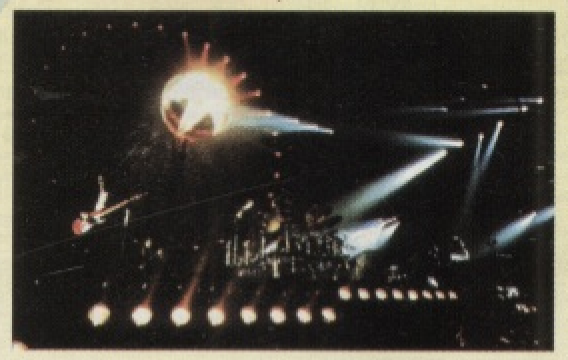
Our resident film/movie critic Andy Leaning spends an evening watching some of the greatest music artists strut their stuff and calls it 'working'.

Regular readers of this err, irregular, column will know about the stunning quality that Video CD movies bring to the small screen. Now, EMI have joined the ruck and its Picture Music International division (PMI) has released five of its new Video CDs. The five new CDs are Queen's Greatest Flix, Kate Bush's The Whole Story '94, Tina Turner's Simply the Best '94, Pink Floyd's In Concert, and David Bowie's The Video Collection. They are all double CD packs and contain a large number of tracks. The Queen CD for example features an impressive 33 songs. The others with, the exception of the Bowie CD all have over 20 tracks. Whilst at £15.99 each they are more expensive than normal CDs you get a bigger selection than normal audio versions.

CONFUSION

It's important to note that Video CDs cannot be played on normal audio CD players, and whilst this isn't such a major problem for films, it will obviously be a problem with music-based Video CDs. Without clear labelling there are bound to be numerous cases where audio CD owners buy a Video CD thinking they can play them.

PMI, aware of the potential for confusion, have taken a strong, user friendly, position on labelling Video CDs. Some companies mark their CD cases with vague references to CD-i and only hint at the incompatibility problems with statements such as 'CD-i players require a Digital Video cartridge'. PMI, however, make sure that there is little room for confusion. There are four references to Video CD and Digital Video on the front of the CD cases, and further references on the back and sides, it is also stated that, 'These discs will not play on a standard audio CD player' and 'These discs can only be used on players with Video CD/MPEG capability'. Full marks to PMI for taking such a customer-friendly approach.



FIT FOR ROYALITY

But what about quality? The video quality on all five CDs is superb. The MPEG encoding is well up to scratch. However, there are a few problems such as on the Queen track 'It's A Hard Life' there is the odd jump across frames, whilst 'Breakthru' on the same CD and Nutbush City Limits on Tina Turners' CD suffer from pixelisation (break up picture in to fine squares) during moments of intense horizontal activity. But these are minor niggles and overall PMI have done a grand job.

There isn't any loss of detail, or colour and, in most cases, the MPEG encoding handles the rapid movement on screen that's normally present in all videos.

SOUNDS ODD

However, there are few notable glitches on the audio side. On the Tina Turner CD the audio signal is often out of sync with the video, not by much, but out just the same, and in the Queen CDs a very disconcerting sharp sound could be heard several times during playback. It may be that the particular copy I listened to had scratches or it was a one-off fault, but still ... Also, several tracks started a little way into the first notes of a song, ie, on playing a track you hear the tail end of a previous note as the video starts – this is disconcerting!

DISCOGRAPHY

Many of these CDs have a discography of the artists' work at the end of the second disk. Nothing wrong with this idea, it's a perfectly good form of promoting the music CDs in EMI's catalogue. What is wrong with it, however, is the quality of production. These discographies look like they've been produced using old fashioned stop motion animation techniques ... you see the CD move into frame and then move off in a series of small jumps, as the contents scroll, very badly, up the screen. This is a real shame because they let down the otherwise impressive production values on these CDs.

In conclusion, PMI's music video CDs are, barring a few minor complaints about the sound quality, fine examples of what Video CD titles are capable of, and worth a place in any CD32 FMV owners collection. If you just happen to be a Queen, Tina Turner, David Bowie, Pink Floyd or Kate Bush Fan, well, there's no question about it ... get down to the shops now! All are recommended.



The PMI CDs are available from music stockists and many HiFi and computer dealers. Apart from the Queen Greatest Flix CD they are all priced at £15.99. Queen's CD is £19.99 (includes a 16-page booklet and more tracks than the others). CU



SCREENSCENE

Bumper, jam packed, stuffed to the gills, overflowing, running over and padded beyond all reasonable barriers. Those are just some of the ways to describe this month's Screen Scene, and even then it would be an understatement. We weren't even sure if we were going to be able to get all these games in without making the magazine twice the size, but we did it in the end. So just sit back and start enjoying!

A CU Screen Star is for games scoring 85%-92%. If a game gets one of these, it'll be of lasting quality and you can rest assured that, if you decide to purchase it, you won't be wasting your money.

AMIGA SCREEN STAR

93% and a game's worth a Superstar. We hardly throw them around, but if a game gets one it'll be completely outstanding.

CU AMIGA SUPER STAR

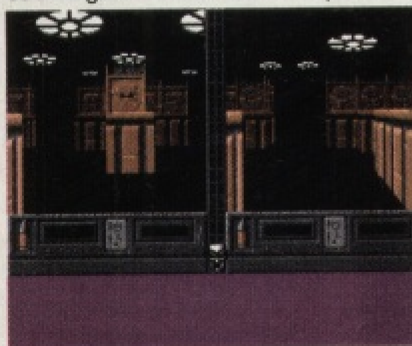
FIRST IMPRESSIONS

Did you know that 'they' think 'they' have found the exact crater where the meteor that killed the dinosaurs struck the Earth? It's true! There's this huge dip in the desert, which I suppose you could call a First Impression. Ta-da!

DEATH MASQUE

Apache Software

THE GAMEPLAY: *Death Masque* is a first person perspective shoot 'em up, with all the blood and gore you would usually find associated with such a game. The screen is split



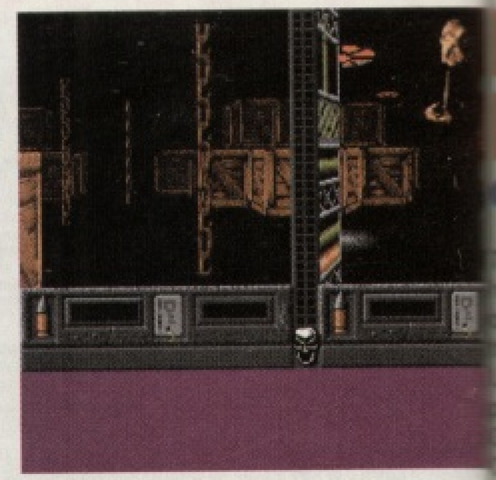
A clear shot of two completely different hallways, as seen by the two player mode.

down the middle to accommodate simultaneous two-player action. If you can't tell from the screenshots, this game is essentially (and unofficially) *Doom* on the Amiga, with full texture mapping on AGA machines.

BEHIND THE SCENES: Apache are the team who brought us *Super Methane Brothers*, and are a gang of four made up of the talents of Patricia Sorrell, Michael Ryan, Lloyd Murphy and Mark Page.

WHAT'S NEW: Everyone has been waiting for a version of *Doom* on the Amiga for quite some time. It's very fast on all machines, thanks to a hierarchical system of graphics – slower machines don't get much detail on the floor and ceiling, to keep the frame rate up. The two-player idea should work well too.

FIRST IMPRESSIONS: It looks really good. Naturally the prospect of all the inherent first-person violence is going to get most gamesplayers drooling, and one that allows you to go one-on-one with a friend will have people in an even worse state. It remains to be seen if it has all the gratuitous violence of the PC game it's based on, but our full preview in the next couple of issues should clear that up.



Player one is having an easy time, while player two has come across someone rather ugly!



During the course of the game, it's people with faces like this that you'll be blowing away.



Things can get really hectic up there where the air is clear, with up to 16 planes at once!

DAWN PATROL

Empire Software

THE GAMEPLAY: It's a combat flight simulation, like so many that MicroProse or Rowan have put out before, only this time it's based upon the first world war, where air power was extremely limited, and all you had to play with was a biplane, a single cannon and perhaps the odd bomb. None of your homing missiles and infra red Sidewinders here!

BEHIND THE SCENES: The entire thing has been designed, conceived and coded by Rowan Software, who have churned out many a decent flight simulator, including the up and coming *Overlord* for Virgin Software.

WHAT'S NEW: At this early stage it's hard to say where the game will improve over earlier attempts at biplane flight simulators, particularly the fantastic *Knights Of The Sky* from Microprose, which has to be one of the most enjoyable flight simulators ever written.

FIRST IMPRESSIONS: Rod Hyde from Rowan Software wants *Dawn Patrol* to be perceived as a collection of stories from the war rather than a traditional campaign based game. This in itself is quite an original way of tackling a flight sim, and must make it worth while scanning the horizon for. The screenshots here are converted directly from the PC, and it hasn't been decided how much will be lost when it goes to the non-AGA machines. More news soon!



A screenshot with full texture mapping showing just how much effort Rowan have put into making the game look realistic.

LITIL DIVIL

Gremlin

THE GAMEPLAY: *Litil Divil* has been charged with a quest – a quest to travel through the mazes of the Underworld to collect a pizza and return it to the Grand Council in the Chamber of the Ancients. To do this he needs to find all the secret rooms in the five levels of the labyrinth, solve the various puzzles, collect all the objects you can and hopefully stay out of the pits and off the traps that line the corridors.

BEHIND THE SCENES: This CD32-only interactive cartoon has been in development at Gremlin's Sheffield headquarters for quite some years now. In fact, four successive PR teams have shown the game off and each have claimed it to be imminent!

WHAT'S NEW: It's a full CD interactive cartoon, along the lines of what the *Dragon's Lair* series should have been. A lot of the last few years has been spent on character animation and sound, and the end result is something very akin to watching a cartoon. The control method has been designed to be as intuitive as possible, with only a couple of the buttons on the CD32 joypad actually being used.

SECOND IMPRESSIONS: I honestly couldn't tell you what our first impression was, as it was so long ago, but in these enlightened days the game looks incredible. Silky animation, bags of character and some ingeniously worked-out puzzles have made the game a smash hit on PC CD-ROM, and we really can't see any reason why that isn't going to happen on the CD32. Look for a full review next issue.



The most unfair beat 'em up ever?



How many times has this happened to you? You're wandering through a cavern when you suddenly come across a buxom woman tied to the floor? Litil Divil? Lucky Divil more like!

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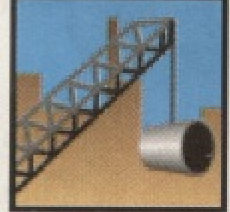
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CROTEAM

Europe is developing games at an incredible rate, with new software houses appearing faster than rainbows on an oil slick. Tony Dillon takes a look at what Black Legend's new arm in Croatia are up to.

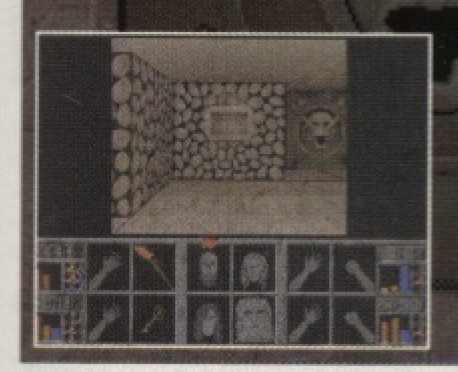


There is a lot of raw programming talent around the world, but unfortunately in many countries the software market isn't developed enough, or the programmers themselves don't have the access to the sales and marketing power needed to push their product. Now software companies are waking up to this glut of programming talent. Black Legend is one such company and when they visited Croatia, they struck gold with a company called Croteam whom they have now signed up.

If you think back a couple of issues, you may remember that we ran a First Impression on a game called *Embryo*, from new signings Croteam. Here's a quick taster of the games you can expect from this new name.

EVIL'S DOOM

Another very early look, this time at a *Dungeon Master* style role playing game. With *Doom* causing such a stir on the PC market, Croteam have decided that the one thing the Amiga really needs is a full screen 3D, first person perspective adventure game, so here it is. Don't get too excited, though, as this isn't *Doom* on the Amiga. As I've said, this is a *Dungeon Master* style game, where the view flips rather than scrolls between locations. There isn't an awful lot of game in there yet, but rest assured that we will bring you a full preview as soon as possible.

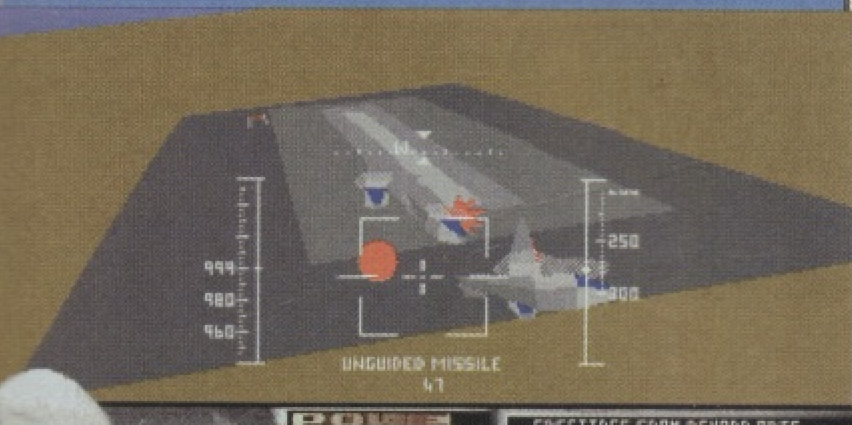




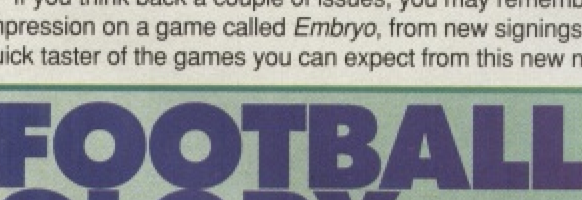
EMBRYO

Here's another chance for you to take a look at one of the smoothest and fastest polygon flight sims around. *Embryo* is simply taking the simplicity of a shoot 'em up, and then applying it to a flight simulator. You, as always, are the lone pilot in a war situation, and have to take your futuristic aircraft to the skies in an effort to destroy just about everything in sight.

It's still early days for this game, but already it's extremely playable. You can't see from the screenshots just how fast the game runs, but on an A1200 it rarely drops a frame, regardless of the number of on screen objects. The map has yet to be laid out properly, but the populated areas look very convincing indeed. The aim behind the game is to make it as exciting and intuitive as possible, and it really looks like they can pull it off. We'll have a full review in the next couple of issues.



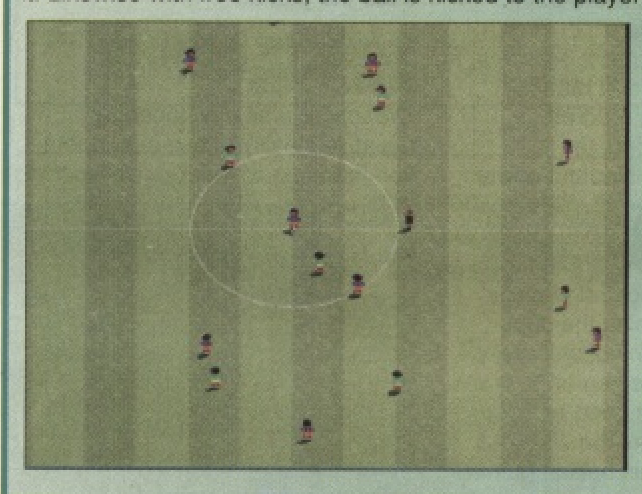




FOOTBALL GLORY

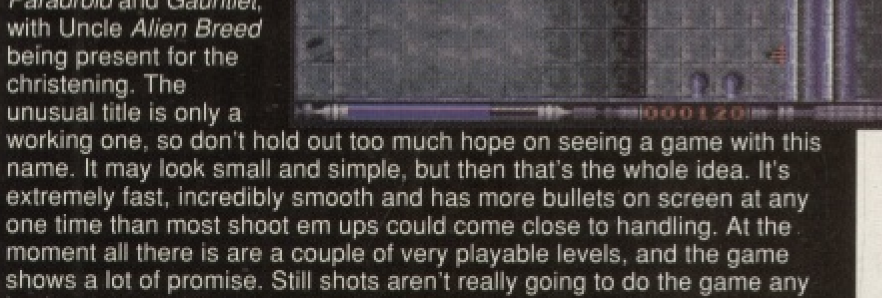
The one thing that Croteam, and just about everyone who has seen it is getting really excited about is the tentatively named *Football Glory*. At first glance, it looks like little more than *Sensible Soccer*, but to be honest, it even ends up better. Croteam have taken all the good points of *Sensi* – the view, the speed, the simple gameplay and advanced controls, and added all sorts of small touches and improvements. For example, when the players perform a sliding tackle, they dig up the pitch leaving a small brown stripe, which, just like *Skidmarks* stays on the pitch for the duration of the game. After a while the grass gets into a right state!

There are all sorts of other new touches currently being added, like the fact that the ball never moves of its own accord. If the ball is kicked out of play, a player will go and get it, rather than just appear on the touchline with it. Likewise with free kicks, the ball is kicked to the player taking the kick. A lot of time is also being spent on various animations for football trivia like streakers, men with stretchers and players running out onto the pitch with the FA Cup.



It looks great, and plays even better at the moment. We'll have a full review very soon!

SPHERICAL WORLDS



Last, but by no means least we have *Spherical Worlds*, a top-view maze based shoot 'em up, that comes across as the resulting offspring of *Paradroid* and *Gauntlet*, with Uncle *Alien Breed* being present for the christening. The unusual title is only a working one, so don't hold out too much hope on seeing a game with this name. It may look small and simple, but then that's the whole idea. It's extremely fast, incredibly smooth and has more bullets on screen at any one time than most shoot em ups could come close to handling. At the moment all there is are a couple of very playable levels, and the game shows a lot of promise. Still shots aren't really going to do the game any justice, but you just wait until you see it move!



DREAMWEB



Sex and violence feature heavily in Empire's new 'ADULT ONLY' adventure, and of course Lisa Collins just loves that sort of thing.


The garage – where there are numerous items you can use.

Are you ever afraid to go sleep at night in case some evil being will appear and whisk you away to a horrible, pungent world full of the walking dead? Yes? Well leave this page now, and never look back because Empire's forthcoming RPG release, *Dreamweb*, is the stuff nightmares are made of. If, however, you are fan of great graphics, involving gameplay and raunchy adult entertainment, read on.

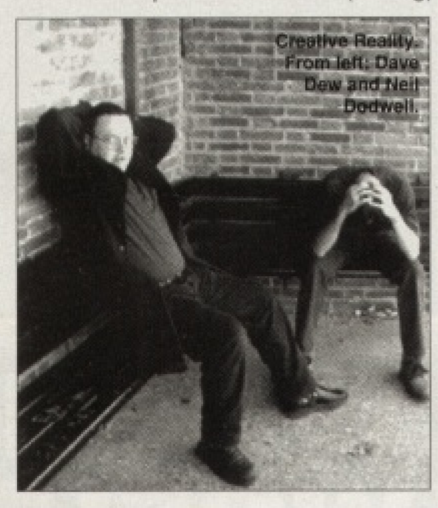
Set in a future world, the Dreamweb is the omnipotent power. It's a sort-of virtual world of dreams which is made up of the collective subconscious where good and evil battle it out to gain control of a city. However, evil is gaining the upper hand so the guardians of the web have summoned one person to break evil's control and get good back on top again. You control the chosen person – Ryan– in his battle against the dark forces.

That, in a nutshell, is the plot. Quite a simple one really, considering the complex nature of the game. Your mission is to kill seven evil guardians in the correct order and free the Dreamweb. The Dreamweb's keeper will tell you which guardian's number is up and you then have to use your own devices to track down him/her and kill them.

Does this all sound simple? It isn't, as *Dreamweb* is a linear game, you must solve all the puzzles and collect the correct items in the right order, otherwise you cannot continue the game.

WHO IS BEHIND ALL THIS?

Dreamweb was developed by Creative Reality, a two-man operation made up of Neil Dodwell (coding) and Dave Dew (Graphics) based in Southampton. Although the company was formed just four years ago, they have already worked on a variety of games including *Myth, Nemesis the Warlock* and *Slaine* from 2000AD, plus *Last Action Hero*. They say that they have crafted *Dreamweb* in similar style to *Bladerunner* and *Akira* and have been developing *Dreamweb* for two years. So why has it taken so long?

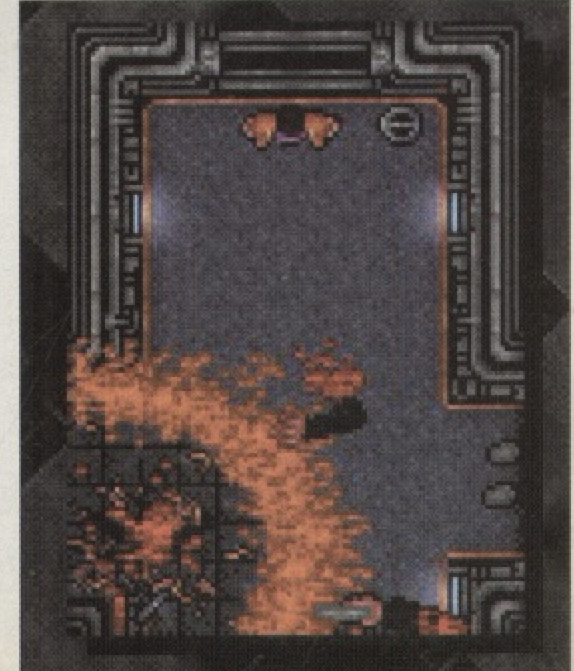

Creative Reality. From left: Dave Dew and Neil Dodwell.

Well, programming any adventure is a mammoth task and *Dreamweb* hasn't been without teething problems. Neil Dodwell explains: "After the editor was written Dave began work on some sample graphics. After coding some of the game we discovered there were things we had forgotten or needed to change, so the editor was updated. This went on for some time and the whole thing was a logistical nightmare. Eventually, we decided, somewhat rashly, to stop what we were doing, rethink it and start again. We re-wrote the adventure system from scratch and salvaged about five locations from our previous efforts. The result was basically the system we have today.

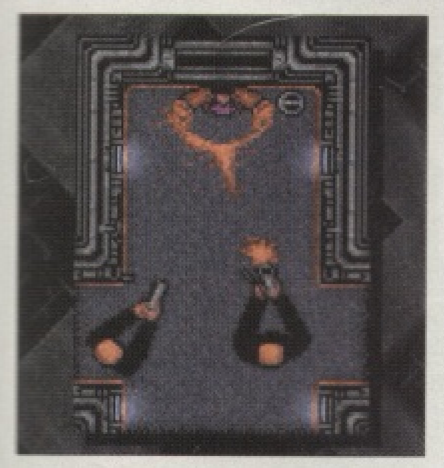
"From then on our work involved the design and drawing of each room on the editor and then the programming of this into the game. To our amazement nearly every puzzle we've come up with has slotted into out system with no changes needed. We had created, by trial and error, an extremely versatile adventure which could adapt to almost any storyline."

It has been two years well spent as the game looks superb. A lot of work has gone into the detail of each object in this immense game. All are clearly identifiable and no matter how many there are in a particular room, each object has large amounts of explanatory text. This is something that Creative Reality are quite pleased about: "The game revolves around intricate object manipulation. We are proud of the fact that every object can be examined in minute detail – every pixel is detected perfectly. Objects can hold many other









smaller objects which can be recursed. Every single object has a large amount of of text to describe it: even though there may be hundreds of items in a single location."

GRAPHICS

The graphics really are superb. There are over 4,000 hand-drawn frames of animation and a couple of scenes are so realistic they're actually disturbing. For example, there's a scene where one of the evil guardians – Diane Underwood – has half her body shot off and is crawling along the floor begging to be shot. This scene looks extremely realistic – it's scary (not that I've ever seen anything like it in real life!).

SEX AND VIOLENCE

Now we get to the bit that you've been all waiting for. *Dreamweb* is an adult adventure and there is a lot of violence in it. Well, the whole game is based around violence, really – your ultimate aim throughout the game is track people down and kill them. Now this is not all that unusual for a computer game, however, what some people might find disturbing are the lifelike elements involved in the act of killing someone. The characters seem real and there is one unsettling scene where one of your 'target' pleads for his life before you gun him down in a pool of blood.

What about the sex then? The American version of the game covers the modesty of the characters. The English version, on the other hand, leaves nothing to the imagination. However, as the sprites are quite small, it's hard to tell which sex they are, let alone whether they have clothes on or not. An amusing sex scene is when Ryan has to kill a rock star called Crane. When Ryan enters Crane's apartment, the rockstar is, er, well, coitus inflagrante with a groupie. As *Dreamweb* is an overhead view, you have a bird's eye view of the couple's gyrations. Amusing stuff. What a pity you have to kill him.

If you have a strong stomach, then this game will be right up your street. We'll have a full review next issue. For more information call Empire Software on 081 434 7337.



Here we have it – the famous picture of Crane (bottom) and his (censored) friend having a good time of it. Oh look! There's Ryan in the top right corner, about to end it all.

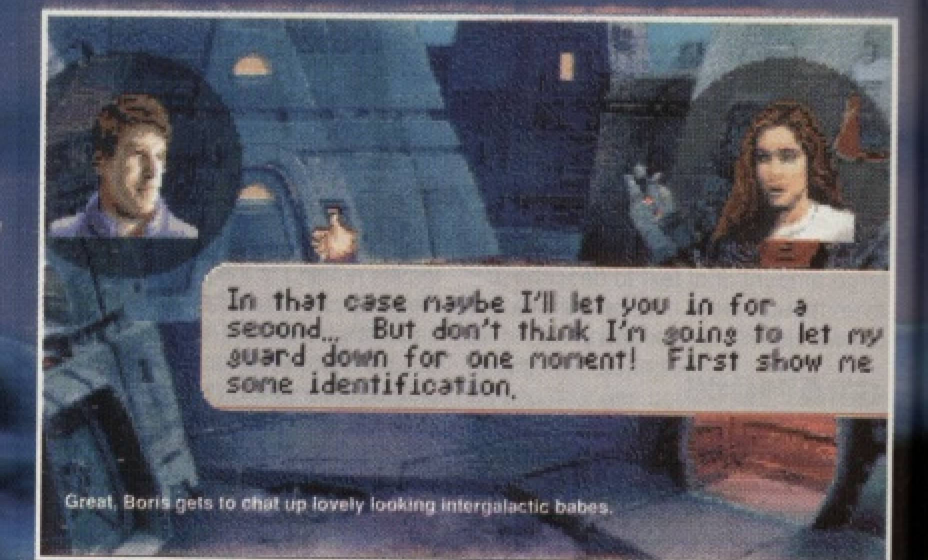






UNIVERSE

Life on Earth is one big adventure for Alan Dykes so he seemed like the right person to explore a whole *Universe*.



Great, Boris gets to chat up lovely looking intergalactic babes.

My mother will disown me when she finds out: Core Design's Universe has made a thief and a liar out of me and, worst of all, I'm proud of it. Of course adventure games have always encouraged this sort of thing, right from the very beginning of time when text quests told you "... you are on a dusty plain, there is nothing to see", so you wandered off north, east etc, and it still told you "... you are on a dusty plain, there is nothing to see". Finally, fingers worn to the bone, and having knackered your N, S, E, W, keys, lo and behold, you "... are on a dusty plain, it is night-time, there is a troll sleeping by a camp fire in front of you". And what did you do? You examined him, found out he had a sword and some money and then, without so much as a by-your-leave, you stole them. What sort of example is this for the people, young and old, of this country?

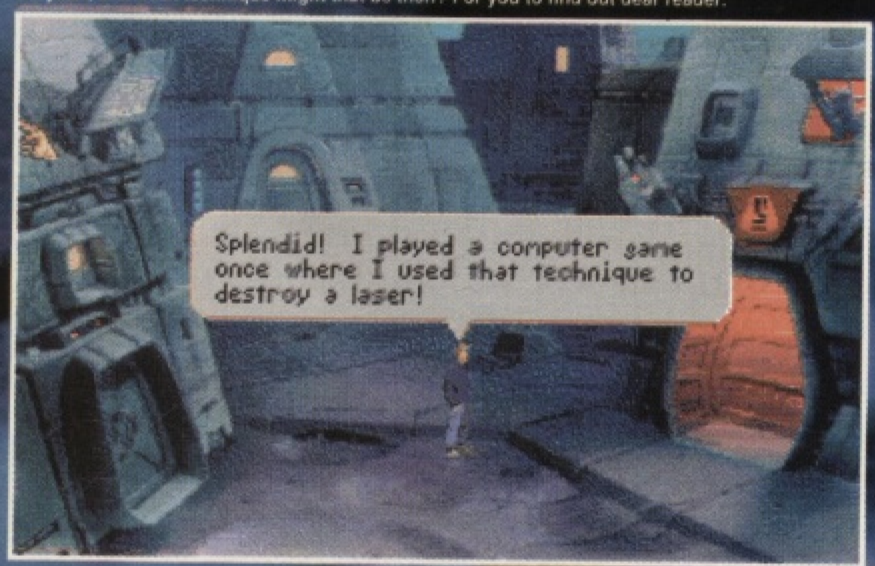
Anyway, Mary Whitehouse mode over, it's time to return to the present day and *Universe*, which in fact is anything but an old fashioned text adventure, with beautiful 256 colour graphics, hand painted backdrops and detailed sprites – even on an A500. The basic scenario is bog standard, involving a youthful adventurer, space, decaying worlds and strange aliens, but it's only while the game is unfolding that you discover what your real mission is and (without giving too much away) you end up tackling some of the most powerful figures in the universe.

You start off controlling an earthling named Boris Verne, (16, of Ashby-de-la-Zouch) who has been transported into a parallel universe after messing around with an electronic pod in his uncle's back yard. Well, the young scallywag should have known better. As the game begins you find Boris on a little asteroid in the middle of a much bigger asteroid field, with the primary objective of getting back home again before his mum misses him. And this is where the point-and-click menu system comes in.

LE MENU

There are very few adventures which have managed to really simplify their menu system to an ideal level. Game designers seem to have a morbid

Oh yeah, and what technique might that be then? For you to find out dear reader.



The main shopping, gambling and drinking precinct of Wheelworld. Lovely place!





Boris has just been for a spin on the asteroid in the foreground

hat a lovely vehicle! But how do you get hold of it with out the Old Bill catching you.

fear of placing too many tasks under a single heading, something to do with 'making things too easy', but if the game and storyline are in themselves complex and good enough then surely simplifying the controls could only add to the enjoyment. *Universe*'s hidden menu becomes available by clicking on the right mouse button, while selections are made by clicking on the left button.

There are seven main icons, the following six of which control direct, self explanatory actions: Pick Up, Use, Look, Speak, Attack and Check Inventory. The seventh is an Options icon which contains another eight cleverly hidden action buttons and a question mark on the far right, beneath which lies the save/load game function, some copyright information and an Info requester that merely seems to repeat the introductory message from whatever section of the game you are in.

The eight icons under the Options menu are: Insert, Push/Pull, Eat, Wear, Throw, Combine Objects, Open Objects and Jump. Of these, Jump, should in my opinion have been included in the initial menu because you end up using it quite a lot. The other frustrating problem I had concerned the distinction between Use (in the initial menu) and Insert (in the options menu).

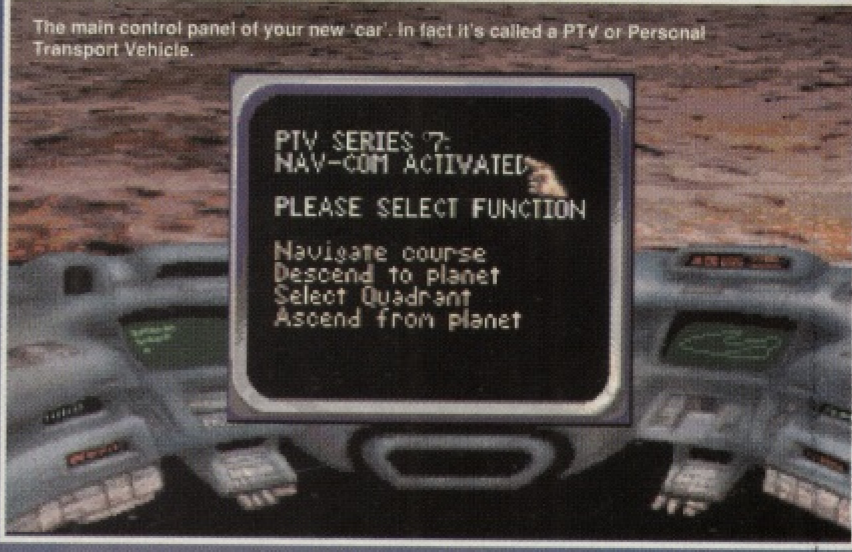
Having a bank account and cash machine card, like most people in this country, I am used to 'inserting' it into machines to get money out. In *Universe* you can opt to Insert, for instance, an ID card into something, which would seem logical (and suits the description of Insert in the manual), only to find that it doesn't work! In fact you have to Use the card with the machine. One of the few instances where Insert was any use was in prising off a panel with a ... well, that would be giving too much away. My point is that they may as well have combined these two icons. It wouldn't have made Universe much easier, just less frustrating. Overall though, using *Universe*'s menu is as easy as pie and almost as tasty.

In *Universe*, like other games in the genre, the mouse cursor is shaped like a hand with a pointing forefinger, however, when you select an Option, like Jump, this changes to a little jumping man with a pointer and so on. If you do something right the cursor changes to a 'thumbs up' sign, if you are not allowed to do something you will get a 'thumbs down' sign. This range of hand signals was very useful and, admittedly, could have been taken a lot further by a cheekier programmer.

INTERACTION

There are plenty of characters, good and bad, helpful and unhelpful to interact with. Boris will tell you whether you can or cannot speak to someone, and along the way you may find that some of the aliens look suspiciously familiar, especially the very helpful hermit-in-the-hut on the planet Jor-Slev 4. And just in case you don't get the joke Boris will jog your memory with statements like, "hey, haven't I seen you somewhere before?" (in Star Wars etc).

As usual, proper interaction with characters will obtain valuable information and objects to help you further your quest. Quite a lot of the time Boris speaks to aliens with predetermined statements and replies, although you are also given multiple choice answers. The multiple choice answers aren't terribly funny though, and so, being a serious sort of chap I went for the most sensible answer each time. However, if you are well known as a frivolous japester make



The main control panel of your new 'car'. In fact it's called a PTV or Personal Transport Vehicle.

sure to save regularly; there is one particularly hairy moment towards the beginning of the game where a smart remark will get you blown out of space.

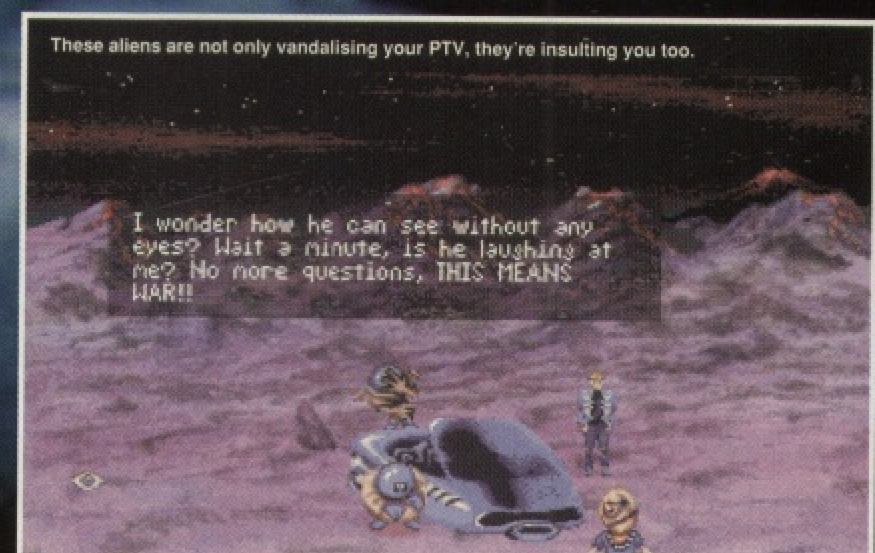
On the subject of saving, if you read only one page of *Universe*'s manual let it be the one entitled 'Loading And Saving Your Game'. There are several sequences in *Universe* that suddenly become very desperate, with the risk of certain death or capture by the imperial forces imminent, and, at that moment you find that the save option is either of no use or unavailable. Top tip: regular trips to the save disk will relieve you of a lot of head and heartache.

Once you've picked up an object, or traded for something, it gets placed in Boris' cavernous inventory. If you are the sort of person who sends their character all over the shop picking up everything in sight it's worth mentioning that Boris can't put anything down unless he uses it. Thus, like your mum's handbag, the inventory will quickly fill up with rubbish. God, I was carrying so much useless junk around towards the end of the game. You can combine objects in the inventory



By their very nature Adventure games are not well known for their Arcade action. However, *Universe* successfully incorporates some in order to spice up the gameplay, and it works surprisingly well. All of this arcade-style action takes place while controlling a personal transport vehicle or PTV – essentially a mini spaceship/hovercar. Control is by mouse and in one section of the game you get to fire missiles at the enemy by pressing both mouse buttons simultaneously. Each arcade sequence is short but good fun and moderately difficult, so be sure to save before you start.

The arcade sequences are really good fun and provide a short but unexpected break from the standard adventure gameplay.



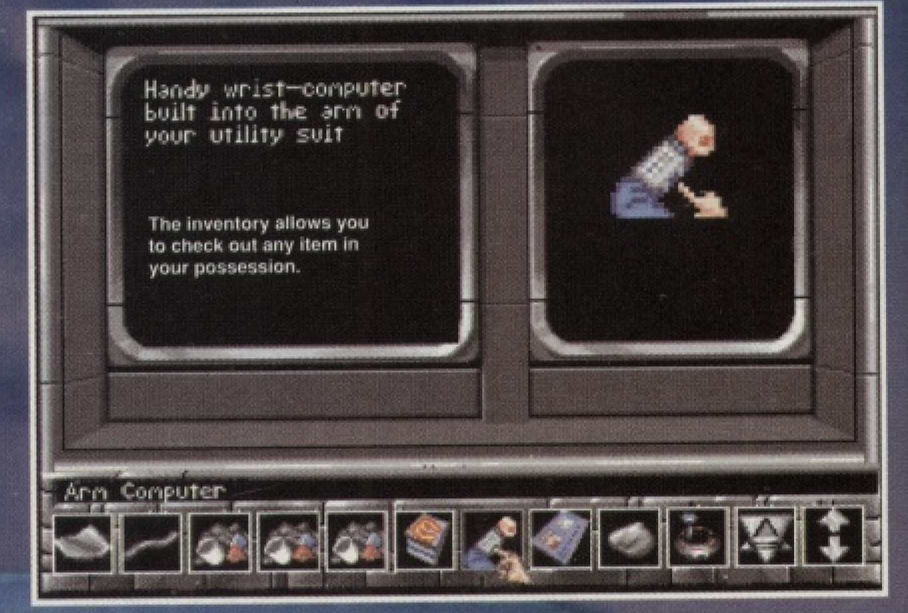
These aliens are not only vandalising your PTV, they're insulting you too.



Travelling first class in deep space. So where's the bar?



Erm ... where's the station then?



The inventory allows you to check out any item in your possession.

(using an icon in the Options menu) to create added functionality, though this doesn't happen very often.

SPRITELY?

Up close the main sprite is detailed and its movements have, Core assure me, been 'rotoscoped', a process whereby a real person is filmed moving and then digitised. This involves over 500 frames of animation and really adds to the atmosphere of the game, as does the feeling of perspective, where Boris and other sprites disappear into the distance until, in some sequences, they become but a pinprick of light on the screen.

Controlling the lad is simplicity itself, point in the direction you want him to go, press the left mouse button, and he follows your guidance. Double click the same button and he runs there. This movement is smooth on the horizontal plane, but there are a few instances when running diagonally where Boris starts break-dancing and jerking around like a maniac, he also goes through the odd wall or solid object, but overall the quality is still excellent.

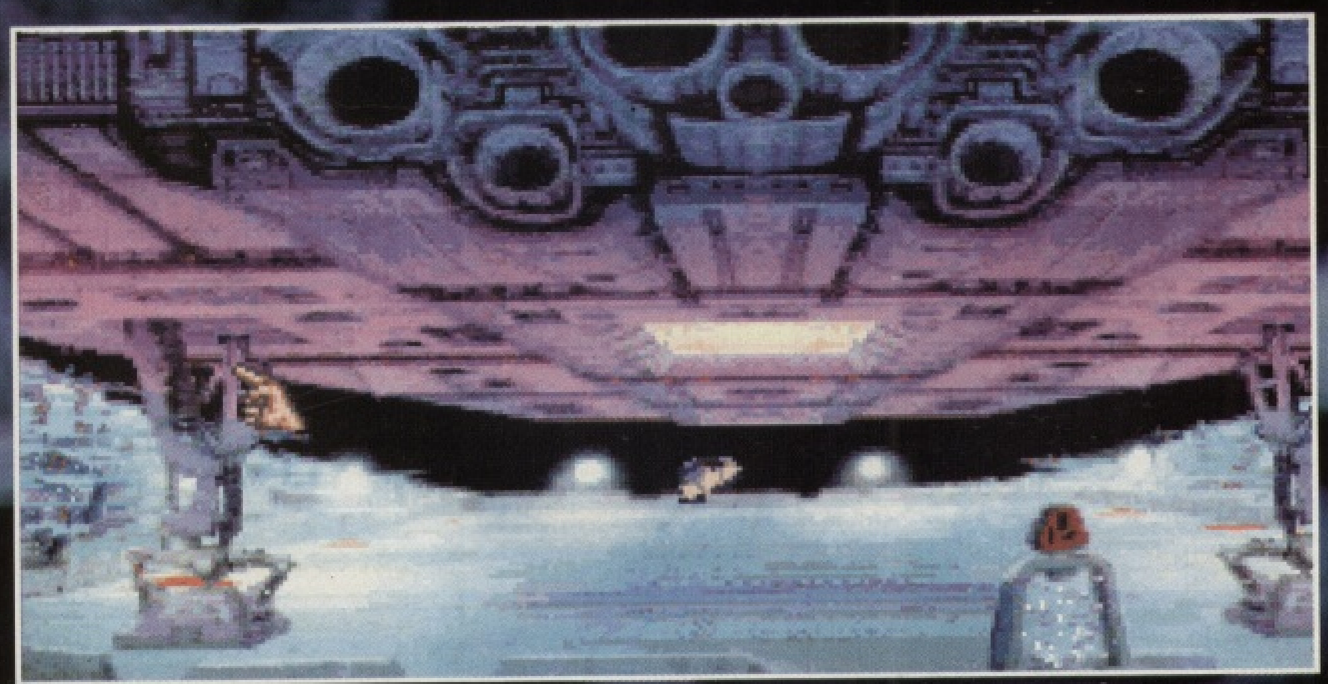
As mentioned earlier in this review the painted backdrops, many with added animations, are gorgeous. There are always ships or hovercraft flying by in the background and Wheelworld, a space station you'll encounter sooner or later, really does rotate for gravity's sake, making Boris feel "quite dizzy" whenever he looks up at the stars. Core have also created a musical score to match the graphical extravaganza. With intros, separate atmospheric tunes for each area and chase music this is yet another game best appreciated through a decent set of amplified stereo speakers. It's all a bit 'Chariots Of Fire' inspired but I left it on (quite loud too) through most of the game, much to the annoyance of everyone else.

SAD END

When all was said and done I was both delighted and sorry to finish *Universe*. Delighted because I had triumphed, sorry because I didn't really want it to end. The story twists and turns quite tantalisingly, and there is always something new on the horizon. That's not to say that I didn't have any problems along the way. *Universe* is not a terribly difficult adventure, but there are a few spots that will have you thinking for a while. There are also some occasions where the interface demands more precise commands than you're used to giving and it's only after you've tried several options, or the same one over and over again, that you get things right. But these frustrations are infrequent.

Experienced adventurers will enjoy *Universe*'s plot and planning but ultimately won't find it much of a challenge to finish. Newcomers to the adventure fold may find the initial lack of plot and direction demotivating (remember, the full story only unfolds as the game goes on) but it's still a good introduction, not least because of the quality of the sound and graphics and the addition of arcade sequences. It may not quite as visually stunning or superficially innovative as *Beneath A Steel Sky*, but it is a stonkingly good space/futureworld adventure. I would buy it. CU

Taking off from a Wheelworld landing zone, beneath the ship you arrived on.



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D-DAY

THE BEGINNING OF THE END



"Who do you think you are kidding Mister Hitler?" sings Matt Broughton in his best Captain Mainwaring voice.



At the end of 1941, the Third Reich was at the peak of its powers. Hitler's greatest fear, though, was that a second front would be opened in Western Europe before he could completely subjugate the Russians. To prevent this he announced that he would be fortifying all 2,400 miles of the western coastline. And fortify he most certainly did, in fact we're talking fortification on an almost fortificatious scale. (*GET ON WITH IT! – Ed*).

Anyway, Hitler used slave labour consisting of conscript Frenchmen, and workers shipped in from every conquered nation to build pillboxes, guns of every size, millions of mines, and a stunning array of beach obstacles including small children, ice cream vans, and drawing pins (*are you sure about that last one?– Ed.*)

This Atlantic Wall presented defiance to any who might think to challenge the Reich from the sea, but two and a half years later, the mightiest military force ever assembled for a single operation would do so. It was called Operation Overlord, it happened in a place called Normandy, and it was fuelled by millions of cans of Spam.

And that's what this game is all about: you've got an entire Allied army with infantry, landing craft, artillery, tanks, and you can put them just about wherever you blummin' well fancy!

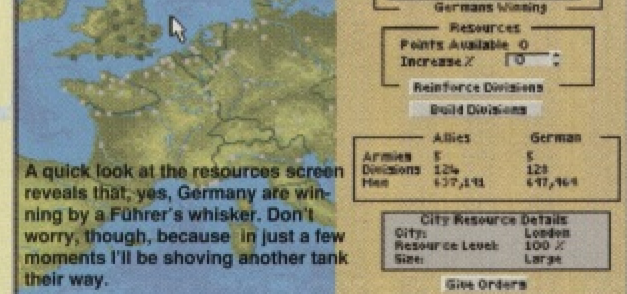
DEAD TREES

Okay, first things first, let's just take a quick wade through the 'impressive' packaging that we've become accustomed to with strategy games such as *D-Day* ...

We're not talking one manual, we're not talking two, we're not even talking three manuals ladies and gentlemen – we are, in fact, looking at some four manuals, each between 44 and 57 pages each, covering Technical Supplement and Tutorial, Micro-Miniatures Battles, Campaigns, not to mention a paltry 49-pager giving a complete historical lesson on the real Operation Overlord. In fact, reading these manuals should be called Operation Overload – most potential *D-Day* players will feel as though they've just re-sat their A levels!

HAD ENOUGH?

Said manuals are actually very well written and quite interesting, but if you're a lazy so-and-so like myself, a read of the quick start guide and a scan through the rest will soon leave you fit and ready to take on the evil Führer. The game plays in one of two ways; with you either acting purely as a campaign manager, directing your forces from above and never getting your hands dirty, or you can make use of the aforementioned Micro-Miniatures system, actually moving individual units around the battle zones and taking part in each battle. Should you choose to let the computer play the battles, you just watch while Captain Amiga calculates the losses based upon the available statistics.


A quick look at the resources screen reveals that, yes, Germany are winning by a Führer's whisker. Don't worry, though, because in just a few moments I'll be shoving another tank their way.

Get used to this screen, because you're going to spend a fair amount of time looking at it or a near relation. Pretty, er ... exciting eh? Yeah, thought you might think so.

The game is played in a number of turns, with you programming the moves and actions required, and then setting the game into action, sitting back and watching the outcome.

As is the norm in strategy games of the 'board' variety, each unit has a number of movement points, as well as a morale rating, which must be taken into consideration when issuing orders if you expect compliance. Further difficulty levels within the game include such elements as commander personalities affecting whether your generals follow their own plans instead of yours, as well as turning supplies and certain information on or off.

The semi-window driven interface does its job quite nicely, and though not exactly offering the most attractive displays ever, certainly delivers the goods as far as statistical information goes. The speed of the game can be altered to suit your needs, but to be honest, after the first hour or so, you don't really appear to be making much progress. It's not that you're doing badly, it's just that you always seem to be about level with the Hun until something dramatic happens.

This is also the sort of game where you need to be able to remember where all of your units are, and why you've put them there, there's nothing more frustrating than coming out of a long battle, looking at the map and forgetting what strategy you were about to employ. Most of the play in *D-Day* is based around you making the best use of your given forces, and it doesn't take long to get the hang of things, but I can't pretend I was ever on the edge of my seat.

So what can I say in summary? Well, it's very clever and no mistakin', but whether it'll have you up all hours imagining the sound of panzer tracks in the still night air, I don't know.

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RELEASE DATE:	OUT NOW
GENRE:	STRATEGY
TEAM:	IN HOUSE
CONTROLS:	MOUSE/KEYBOARD
NUMBER OF DISKS:	2
NUMBER OF PLAYERS:	1
HARD DISK INSTALLABLE:	YES
MEMORY:	1Mb

GRAPHICS	59%
SOUND	50%
LASTABILITY	69%
PLAYABILITY	70%

"Not exactly Virtual Reality, but pretty good for strategy heads."

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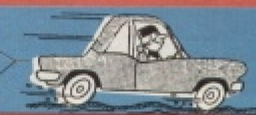
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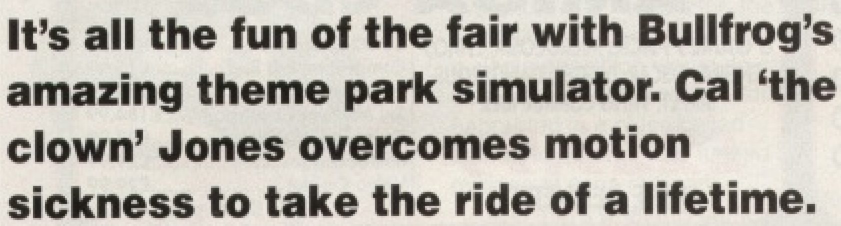




THEME PARK



Rides need regular maintenance, and if you neglect one for too long, it'll catch fire. If this happens, get a mechanic over there immediately – it could explode any minute.



It's all the fun of the fair with Bullfrog's amazing theme park simulator. Cal 'the clown' Jones overcomes motion sickness to take the ride of a lifetime.

After the floods, lightning strikes and plagues of *Populous*, the wars of *Powermonger* and the flame-thrower carnage of *Syndicate*, Bullfrog's latest creation might seem a bit tame. *Theme Park* is very much a family game – it's not unlike *Sim City*, except that instead of fire stations and stadiums you're building roller coasters and burger bars, and ticket prices replace taxes as a source of income. Violence doesn't seem to enter into it at all, unless you count people being sick, thugs who break into the park and beat up your entertainers and rides which explode, hurling the unfortunate customers into orbit. Still, what it lacks in violence it more than makes up for in the entertainment department. *Theme Park* is good fun, and don't let anyone tell you otherwise.

The game is based on a relatively simple idea: using money left to you by an eccentric aunt (which varies from $50,000 to $150,000 according to the level of difficulty) you have to build the ultimate theme park. It isn't just a case of slapping down roundabouts willy nilly – you also have to provide paths to walk on, food stands, gift shops and, of course, toilets. You'll also need to employ people to take care of it. Mechanics are a necessity, if you fail to keep your attractions in good working order, they explode, rendering both the ride and the ground it's built on unusable. Handymen are also a must, because without them your park will start to disappear beneath a sea of burger boxes, coke tins and vomit. And then you need a security guard or two to evict troublemakers from your park. Finally, the kids need to be entertained, and who better to do this than a bunch of second-rate, out of work actors dressed in various animal costumes?

LEVEL HEADED

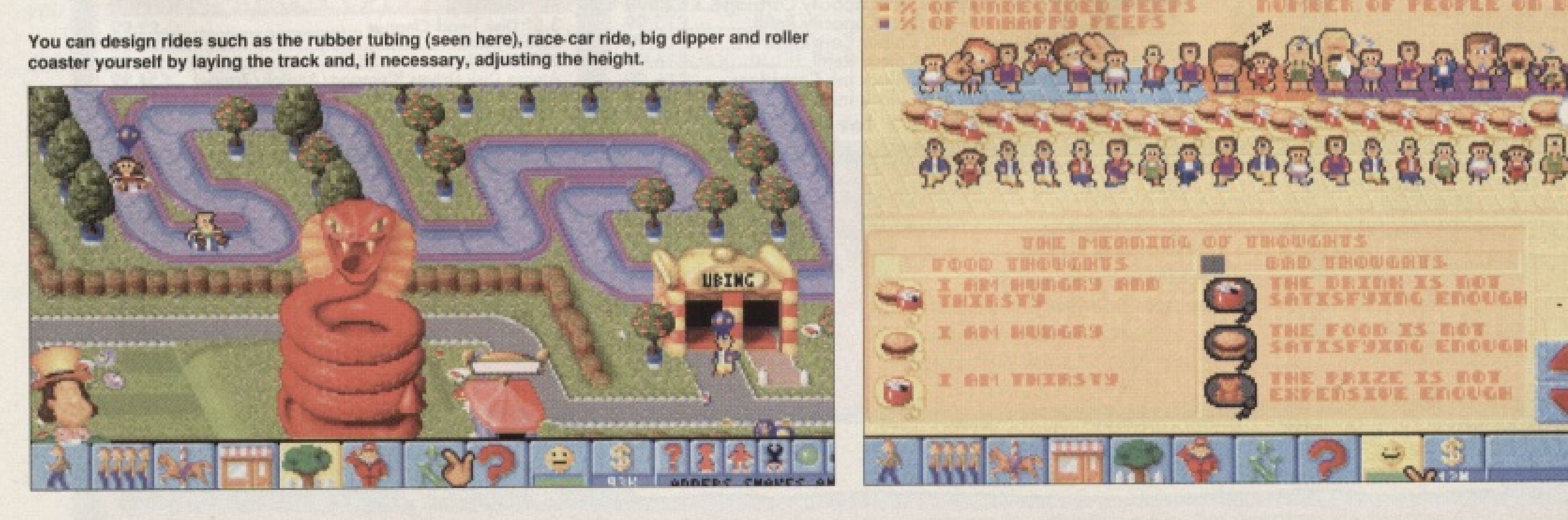
You can play the game on three different levels. The most basic, the sandbox game, is suitable for younger players and those who are new to the game and don't want to dive in at the deep end. At this level, all you have to do is make sure that the money you spend on building rides and shops is balanced by the money you make from admission prices and shop goods. New attractions become available each year, and if you can afford to buy them, you can build them straight away.

The intermediate level is known as the sim game. You have to do everything you would in the sandbox game, but you also need to research almost everything which goes in the park because it doesn't just get handed to you automatically any more. This is where it starts to get tricky. Research costs a lot of money, (you can alter the amount from slightly pricey to horrendously expensive) and whilst it's tempting to get all the flashy rides as soon as possible, you could find yourself slipping heavily into the red if you spend too much.

Research money can be pumped into different areas. You can invent new rides or improve the ones you've already got, develop new shops and sideshows, make the park a even nicer place by creating better toilets, plants and fountains, pump money into staff training or boost the size of the buses which bring the punters to the park.

It's up to you whether you concentrate your research money into one area or spread it across several, but don't forget that the shiny new roller coaster you just built is of little consolation to the person who is forced to go to the toilet in a awfully cramped, dirty and smelly wooden outhouse.

In addition to research, you'll also have to negotiate pay rises and increases in the price of stock for your shops. Every so often, the negotiation screen pops up, and you have to reach a deal with the union representative before the pile of biscuits in the centre of the table run out. You can raise and lower your offer, but if you fail to come to a compromise within the time allowed, bad things happen. If it's a pay dispute, all your staff will stage a mass walk out and if your rides go up in smoke, there's no-one there to fix them. If it's a goods negotiation, the company supplying the goods will simply stop sending them. And that's bad,



You can design rides such as the rubber tubing (seen here), race-car ride, big dipper and roller coaster yourself by laying the track and, if necessary, adjusting the height.

The punters are very demonstrative about how they feel. Long queues, high prices and litter will annoy them, but exciting rides and plenty of entertainers keep them sweet.

STARTING YOUR PARK



First things first: you need to lay a path. Select the path icon and drag it in the direction you want it to go.



Now add a ride. The bouncy castle is cheap and fun, and whilst it isn't very exciting, it's a start.



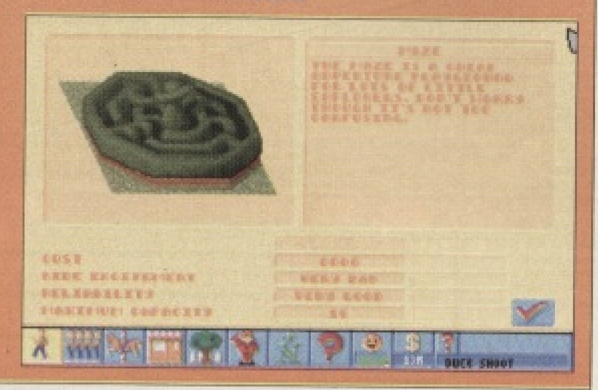
Your punters need something to eat – Mr Whippy makes exceedingly good ice creams.



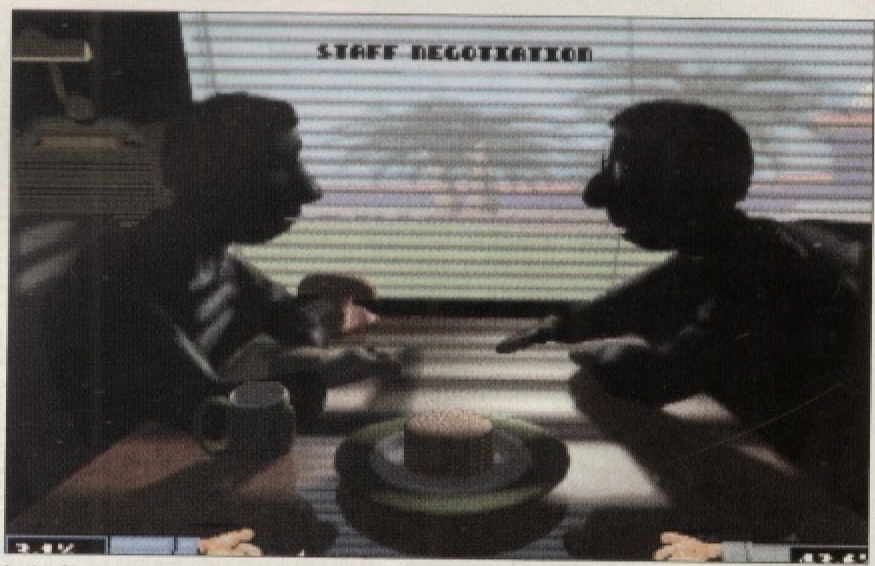
Next, recruit some staff. Mechanics are vital for fixing rides, handymen keep the place clean and entertainers entertain.



The punters won't be over impressed with the rides you have now, so put some money into research.



The speed at which new rides are invented depends on how much money you have invested in research.



In the Sim and Business games, you regularly find yourself involved in pay negotiation. You must shake hands with the union rep before the biscuits get eaten.



As well as rides, you need to keep the punters fed and watered. If you make the fries salty, the thirsty customers will rush next door to the cola stand. Big profits all round.

because hungry punters who can't find anything to eat will take the next bus home.

IT'S THE BUSINESS

The hardest level is the business game, and this features all of the above and more besides. On this level you have to order stocks for the shops in your park (and these always run out quickly), and you will also be able to make money buying and selling shares on the stock market. Whichever level you choose to play at, there will be rival theme parks which are always trying to take away your customers, and on business level they can buy shares in your park or you could buy shares in theirs.

Theme Park has a lot going for it – it's colourful, addictive and fun. Unlike *Sim City*, you don't have to stop after you've completed your park; instead you put it up for auction, take the money and start up a new one somewhere else in the world. There are 22 different locations to conquer – Britain is the only one you can afford at the start of the game – and each has its own advantages and disadvantages. The American parks are pretty straightforward because the weather is good and the population is rich, but try building one in Antarctica if you want a real challenge.

I haven't enjoyed a game this much for ages – in fact, it has become something of an obsession with me. Whether you're young and eager or old and jaded, *Theme Park* will keep you going into the wee small hours of the morning. Buy it.

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RELEASE DATE:	OUT NOW
GENRE:	SIMULATION
TEAM:	BULLFROG
CONTROLS:	MOUSE
NUMBER OF DISKS:	4
NUMBER OF PLAYERS:	1
HARD DISK INSTALLABLE:	YES
MEMORY:	1Mb

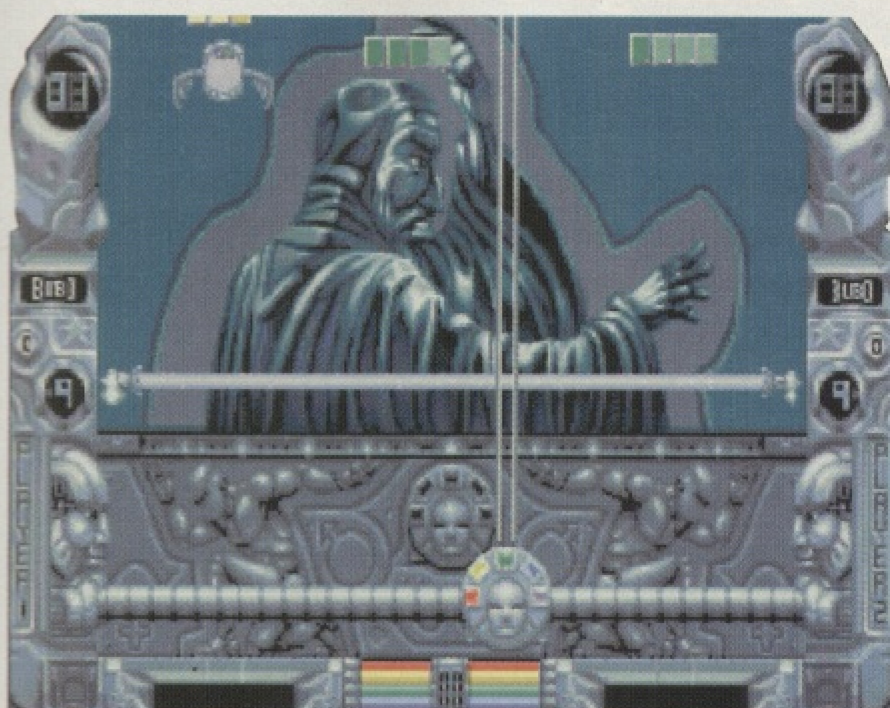
GRAPHICS	85%
SOUND	88%
LASTABILITY	95%
PLAYABILITY	95%

"Incredibly addictive – it'll keep you up all night."

OVERALL 93%

VITAL LIGHT

Puzzle games might seem old hat to some people, but Tony Dillon sure was surprised when Millennium came out with the puzzler for the nineties.


To begin with, most of the blocks are the same colour anyway, but then small blocks with wings start buzzing around the screen just to make things a little less easy.

If you were to take the best bits from *The Chaos Engine*, *Tetris* and *Space Invaders*, and then mix them all together, what do you think you would end up with? Not what you would expect really, as *Vital Light* quite clearly demonstrates. On a very basic level, it's a simple puzzle game, but the presentation is so good that it rises far above the norm – so far in fact that I am quite happy to state that it is more addictive than *Tetris*. A bold statement? Well that's just the kind of guy I am.

The game doesn't have a plot of sorts but don't let that get in your way. The end result is that you have to control a small paint gun that contains five different coloured paints, and destroy blocks that are falling toward you by making them all the same colour. Incredibly simple, but then the best games usually are.

PAINT THE TOWN

Your paint gun is on a roller at the bottom of the screen, and horizontal strips of coloured blocks fall from the top of the screen at varying speeds. Holding down the fire button and pushing left or right changes the currently-selected colour, and sometimes you only just have enough time to get the right colour before the blocks smash into you. As the blocks fall at varying speeds, there are times when an avalanche is set off by a slow block being hit by a faster moving block above it. This is a game that gets very, very frantic.

The secret to any good puzzle game is the tactical element, and this is one thing that has been thought out very, very cleverly in *Vital Light*. There is a definite learning curve, which means that beginners will have no problem at all getting through the first 10 of the 80 levels in the game.

For the first couple of levels, the horizontal strips are never more than about six blocks long, and are mostly the same colour, so it's very easy to work out which is the best colour to use.

As the levels progress, the blocks become more and more mixed, until you have to almost completely paint a strip of a dozen or so blocks before they disappear.

LOOKS GREAT

As I've already said, the presentation is phenomenal. There is a real shine to the game that most just don't have these days, from the glorious metallic backdrops to the silky smooth animation in the game. For example, on either side of the roller that your paint gun is mounted on, there is a face, which blows or sucks depending on which direction you are moving. It's a small thing, and it doesn't add a lot to the game itself - in fact, when playing the game you probably wouldn't notice it. After all, it's not as if you have time to admire the scenery!

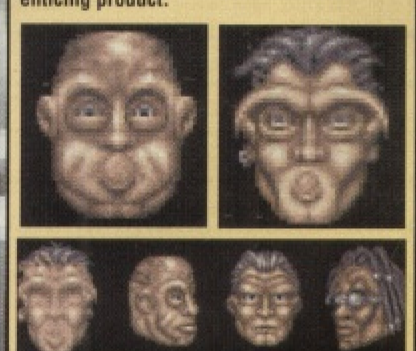
Vital Light is a very unusual product, and although it seems to have borrowed bits and pieces from a lot of other games, it's a very original game. Whether you like puzzle games or not, *Vital Light* is one game that will grip you and keep you playing for weeks. CU



A lot of time has been spent on developing the characters in the game – almost to the point where the [illegible] more interesting than the game!

EASTENDERS?

One of the strangest aspects of the game has to be the mini soap opera that is played out between groups of levels. A small horizontal strip appears on screen, and four very well animated faces appear and act out small scenes, which seem to have little or no relevance to the rest of the game. After level seven, for example, you get to see two of the characters have a bubble gum blowing competition while the other two place bets. OK, so it has nothing to do with the game, but it adds a lot of character to an already enticing product.



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GENRE:	PUZZLE
TEAM:	EFFECTO CAOS
CONTROLS:	JOYSTICK
NUMBER OF DISKS:	2
NUMBER OF PLAYERS:	2
HARD DISK INSTALLABLE:	NO
MEMORY:	1Mb

GRAPHICS	86%
SOUND	85%
LASTABILITY	82%
PLAYABILITY	88%

' One of the best puzzle games to appear on the Amiga. '

OVERALL 84%

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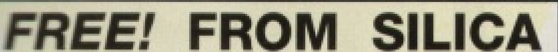
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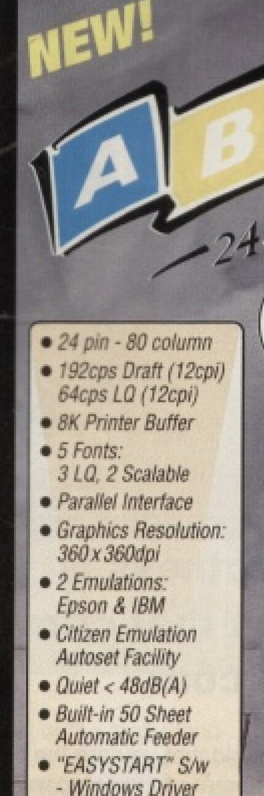
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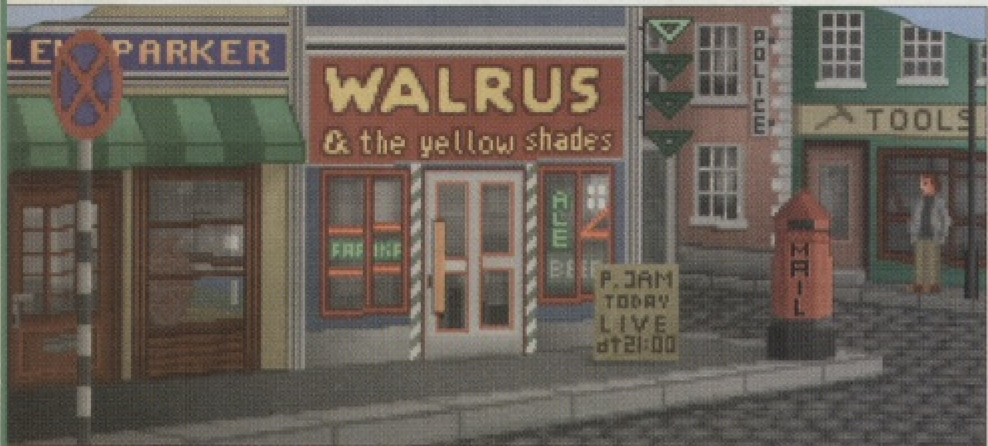
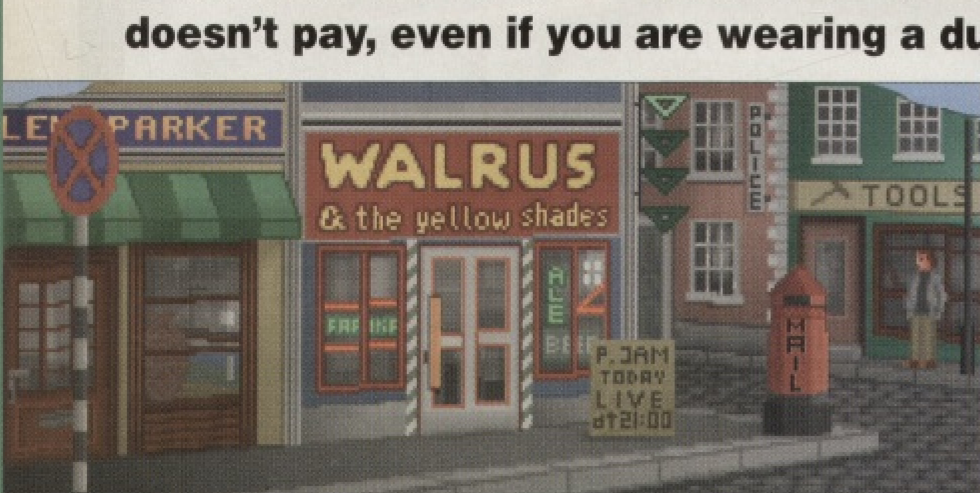
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THE CLUE



Sim Crime hits the Amiga and political correctness is thrown out the window. 'Ronnie' Dillon learns that crime doesn't pay, even if you are wearing a duffel coat.

Burglary is a very complicated thing, far more so than you would expect. It isn't just a case of smashing a window, running around turning furniture over and grabbing whatever you can. There's a huge amount of planning involved, as I once discovered in a newsagent somewhere in Islington. Don't worry, though, it was a long time ago. To give you some idea of how long ago it was, I had unbuttoned the middle fastener on my duffle coat, and was using the opening to stuff as many rubber dinosaurs inside as possible. Needless to say I was deservedly caught the moment I tried to leave, but that's another story altogether.

POOR SKILLS

In *The Clue*, you are a poor traveller with certain skills, who has managed to find their way to London in the 1950s. You already know that one of the best ways to get rich quick is through crime, and London of the 50s is a good a place as any to start indulging in a little burglary. From this modest starting point you have to collect your fortune, from ripping off small corner shops and newspaper kiosks to robbing the Bank of England, the grave of Karl Marx and eventually going for the big one – the Crown Jewels themselves. OK, so that might seem a little adventurous for an inexperienced thief with no money and no possessions, but then aren't challenges the things that games are made of?

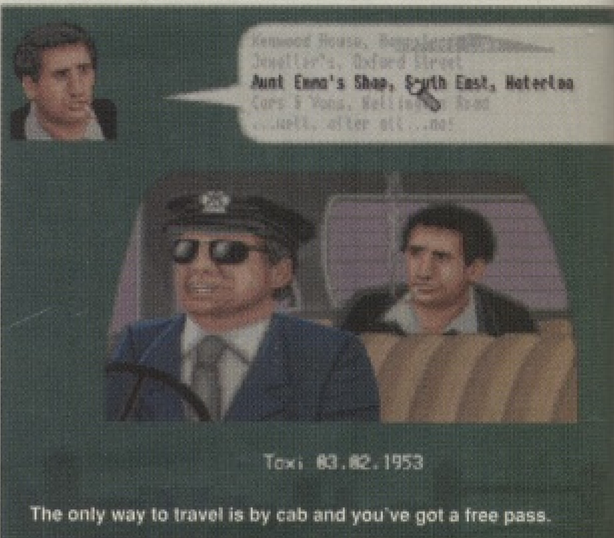
So you start in Victoria Station, with only a little cash and no idea where to go. On entering a cab, you are told that you are the one millionth customer of the company, and are issued with a pass for free cab journeys for a whole year. Then you are dumped in Holland Street and left to your own devices. On the corner stands a strange looking South American, smoking a cigarette and looking your way. You walk over and talk to him, and find out that his speciality is as a lookout man, and should you ever have any work to push his way, he's happy to accept. With your head spinning, you walk into a local bar, where you find three more unusual types, including an attractive young housewife who is bored with her humdrum life, fancies something a little more exciting, and has a better than average knowledge of cars. You've done it, you've already been introduced to the fringes of the London criminal underworld.

UGLY DOGS?

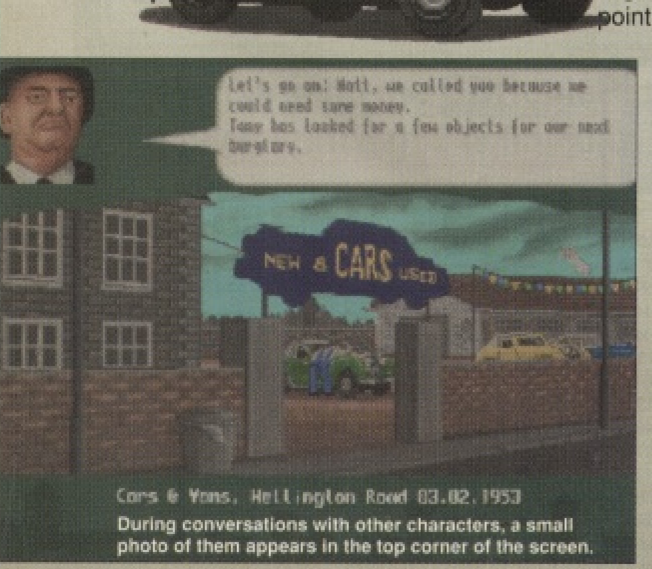
Popping across the road, you book into the Ugley Dog Hotel. Realising you have no money, you give a fake address at reception, and are shown to your room, which you know is to be your base of operations for the entirety of the game. Here you can plan your robberies, call any accomplices you may need to contact and, of course, stash the loot. On entering the room, however, you receive a phone call. A friend of a friend has a job for you, and wants to meet you in the pub across the road in fifteen minutes. You walk over and meet him, and he tells you about a kiosk he wants you to hit. That's it – you're on your way!

Sound exciting? It really is that good, and it just gets better and better. *The Clue* is more than your average adventure game, taking a very interesting plot, and then spicing it up with loads of humour and some real intensity. After spending a couple of days staking out an old people's home, another couple of days finding the right group of people to join you, and then another day working out the plan itself, right down to who is in what position at any given moment, you end up on the edge of your seat watching the robbery unfold, and then fall off your seat as you watch the





The only way to travel is by cab and you've got a free pass.



During conversations with other characters, a small photo of them appears in the top corner of the screen.


Should you get caught, you spend the rest of your life in a monastery.


If you fancy a guided tour of London, then this is the game.

police investigation into the robbery, where you find out just how careless you may have been in any of the planning stages.

PLAYABLE

It's a very easy game to play, as you will have found out if you've played our exclusive coverdisk this issue. A row of commands at the bottom of the screen show you exactly what you can do at any given time, and an interactive and dynamic database shows you everything you've seen and heard so far. Although you start with nothing, in no time at all you have a wealth of information to work with, from building layouts and notes on the times when the police are likely to be around to full character profiles and access to the personal thoughts of the character you are playing.

The game looks fantastic, as you can see from these screenshots. Coming from Austria, the game doesn't paint an accurate picture of London, but more a stylised image, which fits the rest of the game perfectly. That said, you will still recognise most of the major landmarks enough for their to be a real atmosphere to the game, and that's what will really keep you playing.

In a way, *The Clue* is a simulation of being a master criminal. I know that sounds like a strange idea, but it's one that is so original that you just can't help getting sucked into the game. As an adventure, it throws a lot more at you than just mere puzzle solving. It can all seem a little daunting at first, but once you learn the game systems, it becomes an extremely involving and enjoyable experience. CU







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RELEASE DATE:	OUT NOW
GENRE:	ADVENTURE
TEAM:	NEO
CONTROLS:	MOUSE
NUMBER OF DISKS:	5
NUMBER OF PLAYERS:	1
HARD DISK INSTALLABLE:	YES
MEMORY:	1Mb

GRAPHICS	89%
SOUND	77%
LASTABILITY	85%
PLAYABILITY	86%

"One of the most unusual and original games released."

OVERALL 86%

AMIGA SCREEN STAR

CLUB SOCCER THE MANAGER

It's interesting to note that with the recent flood of soccer games, there haven't really been that many managerial games. Tony Dillon wears an anorak and sits in a dugout, but he doesn't like to talk about it.

Football, football, football. That's all I've heard about for the last couple of months, what with the world cup and all. However, this was one game that I had waited a long time to see and I wasn't disappointed.

Club Soccer – The Manager is a league soccer management game where you, as always, have to a take a fourth division team, train them up, improve them beyond recognition and hopefully find your way to the top of the tree as quickly as possible. But there is one big difference: you are playing this game purely for your own benefit as a manager, and not for any one team. The idea is to leap from contract to contract, taking huge pay increases and gaining all the recognition you can from both the Football Association and the fans themselves. But before any of that can happen, you have to start with the basics.

FREE BUS PASS

You begin the game at age 35, with a set retirement age of 65, giving you thirty years to make the most of yourself. You are offered a small number of contracts, and from here have to choose the team that are going to send you on your way to stardom. None of the teams are particularly good, although you might find one or two decent players in there, and of course you don't have all the money in the world to spend on brand new, star strikers, so you really are up against it.

Most management games have the same options, so there's no surprises here. You can buy and sell players, improve the grounds, train up people, hire and fire scouts and coaches, play friendlies and cup matches and all the other things a manager does. The other area that this game differs from the rest though is in its use of tactics and the strong use of characters within the game.

Let's look at tactics first. Before each match you have to decide on your squad and the way they are going to play within the match. Squad selection is fairly standard, each player is called up on screen with all their statistics (ie passing, shooting skills etc). If you like the look of them, you drop them into place. Then you are shown a diagram of the pitch with your players in place, and a red box around each player showing their 'footprint' – the area of the pitch they operate in. By clicking on the player's icons, you can move them around the pitch and create your own formations, and by moving the boundaries of their footprint, you can tell them where to move around. You need to be careful when setting the range, however, as giving them too large an area will wear them out, whereas giving them areas which are too small will leave huge holes in your defence.

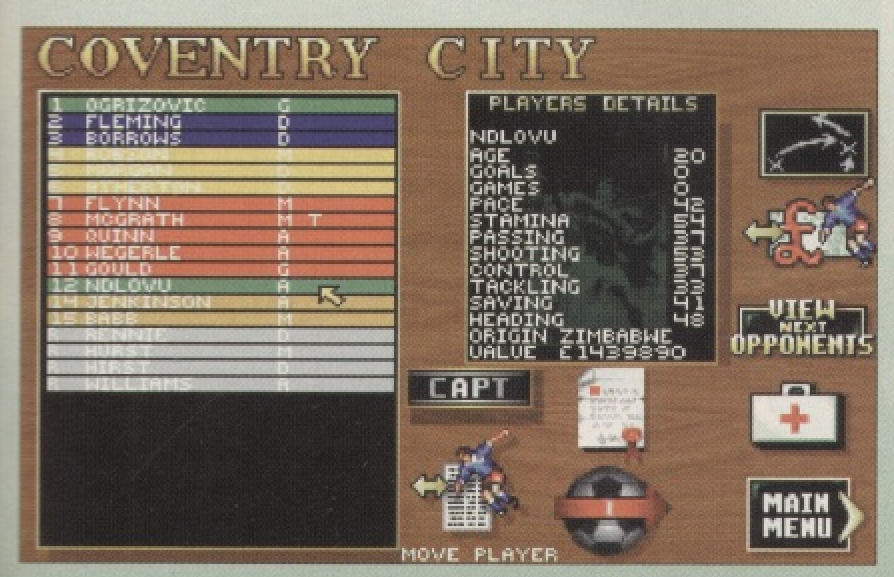
LOOK AND LEARN

Another side of the game that has been very well thought out indeed is the interaction between players and other members of the team. Take the coaches for example. When signing up a coach, you are shown the statistics that give you his range of talents – whether his speciality lies in stamina or shooting, that sort of thing. What it doesn't tell you is how good he is at teaching that information, or how effective he will be in training, in much the same way as you have no way of telling how intelligent your players are, or if they will soak up any of the information. The only way you can tell whether a player is really talented is by watching his performance over a series of games as he builds up his character. With this system, designer Keith Wadhams has managed to create 'intelligent' players – the people whose physical statistics might not be all that great, but who are sponges for information, and can therefore play their abilities far better than someone who might be a fantastic striker, but only shoots when they are in the penalty area.

There's a fair bit in *Club Soccer* that's been seen before, but then that's a common problem with soccer management games. However, there are enough new ideas to make it seem fresh and interesting, and the detailed tactics system get you a lot more involved in the match side of the game than most games, and that has to be the biggest selling point of them all. *Club Soccer* took over a year to design, and it really shows.









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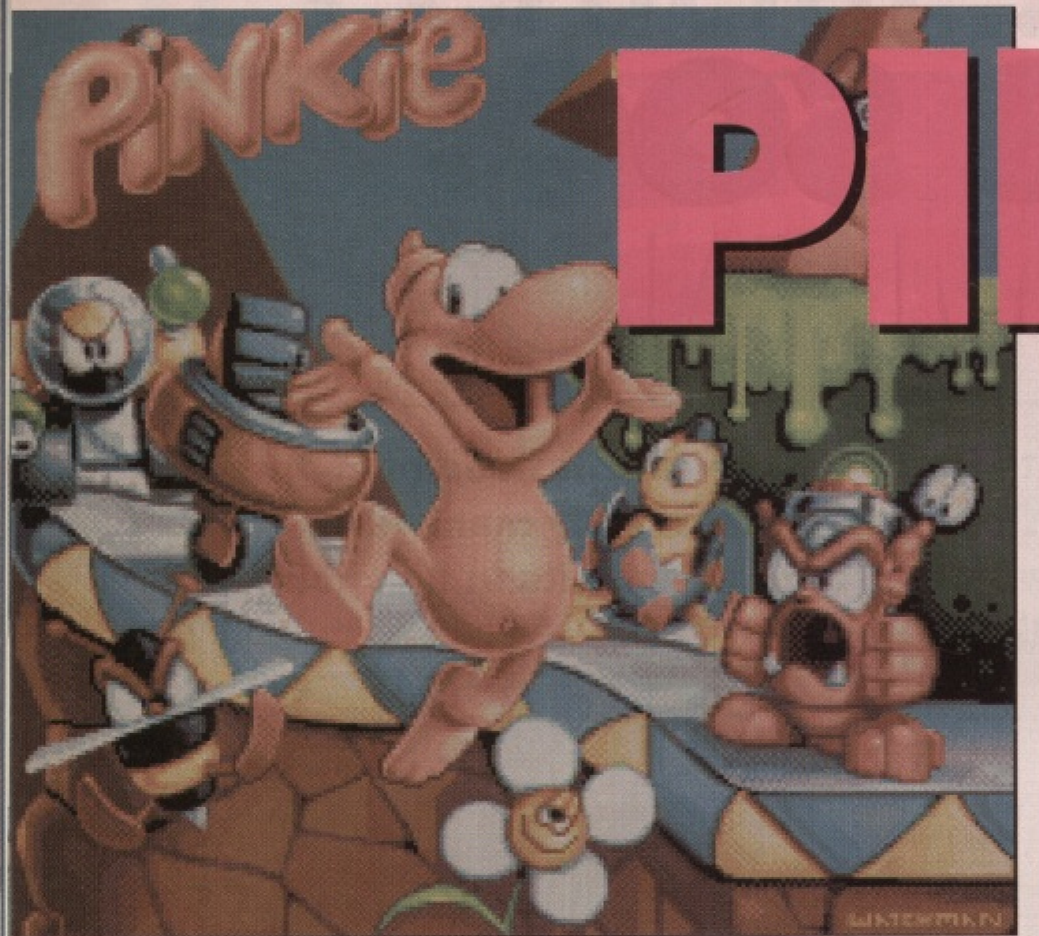
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RELEASE DATE:	OUT NOW
GENRE:	MANAGEMENT
TEAM:	KEITH WADHAMS
CONTROLS:	MOUSE
NUMBER OF DISKS:	1
NUMBER OF PLAYERS:	1
HARD DISK INSTALLABLE:	YES
MEMORY:	1Mb

GRAPHICS	84%
SOUND	80%
LASTABILITY	92%
PLAYABILITY	91%

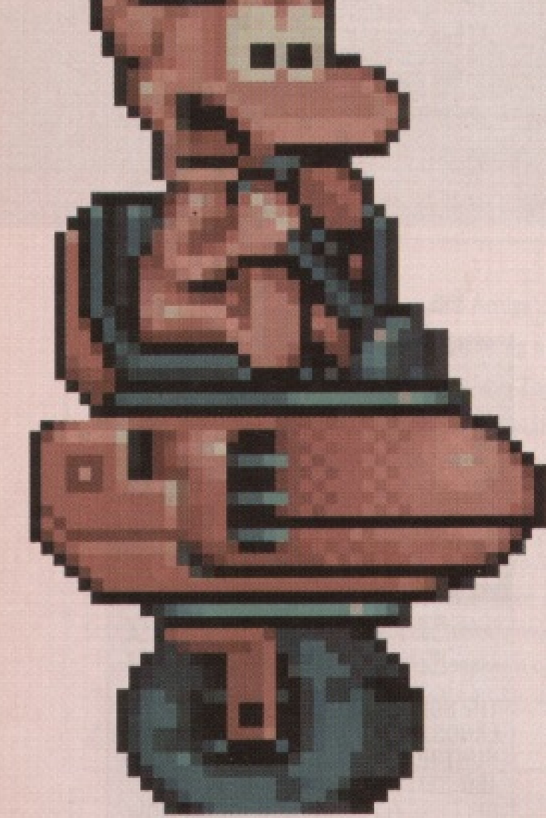
'*A strong contender for management game of the year.*'

OVERALL 90%



PINKIE

Last issue we introduced you to a true superstar, with more marketing behind him than Levi's. Tony Dillon is fairly famous, so who better to play with Millennium's *Pinkie*?



If you look at some of the most successful games of all time, a lot of their prosperity can only be attributed to their star character. Would Nintendo have made such a name for themselves were it not for the charm of a certain short Italian plumber? Would Gremlin have led the CD32 market if their Space Ninja from the N'th Dimension hadn't been quite as zippy. Millennium themselves know the value of a good character, as their *James Pond* series of games has quite clearly proved. This should give some indication to the point behind *Pinkie* – the short pathetic alien with a big heart who could prove to be the cutest sprite ever to emerge from a copy of *Deluxe Paint IV*.

CHARGE CARD



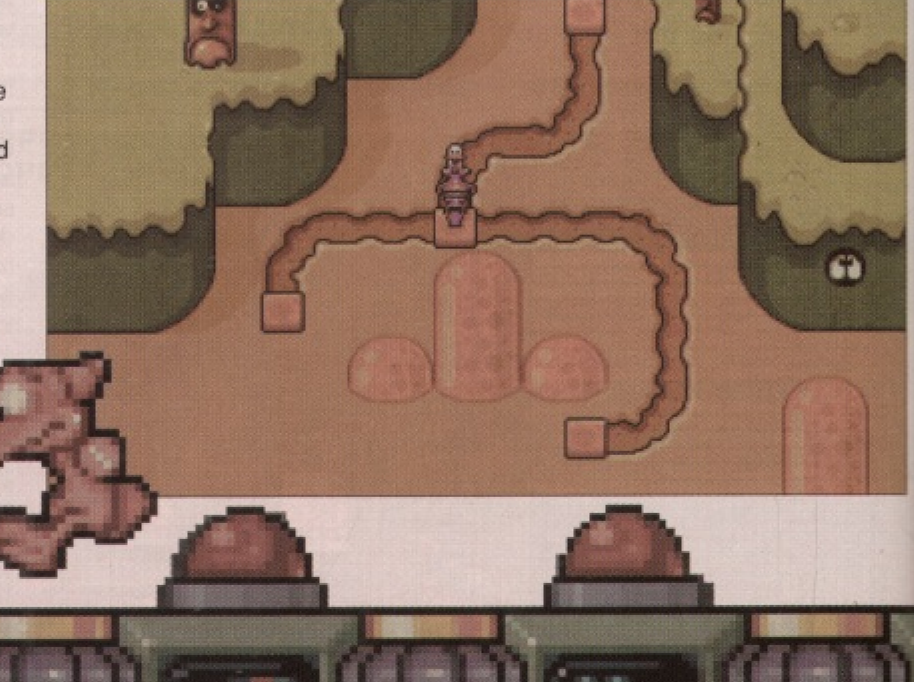
Pinkie is a sweet little alien who has been charged by his king to travel around the galaxy, righting wrongs as he goes and collecting intergalactic space chickens, as yet unhatched, along the way. This unusual plot leads into an interesting blend of puzzle and platform games, which might seem a little too sweet and cuddly for most older readers, but the younger contingent will doubtlessly be hooked.

Looking at the screenshots dotted around this page, you could be mistaken for thinking that *Pinkie* was just another platform game. What a still screenshot, or even a short demo can't show you is the overall puzzle element of the game. As I've already said, the aim for each level is to collect the eggs that are placed around. There are three on each level, but you can usually get away with only collecting two of them, although as the game goes on you will be called upon to collect more and more. The eggs are placed in the strangest of positions, and most of the problems posed by the game are based around actually finding your way to the eggs and then finding your way back to the *Pinkie* pod.



Don't worry, the rocks are completely harmless. They just stare at you without actually doing anything, which is just as well really.

The levels are absolutely huge, and you are often called to trek all the way around them to pick up the final egg. If that wasn't enough, there are more than enough nasties crawling around the worlds to really slow you down in your tracks. Most of the monsters such as the Trumpet Monster – which is a strange dumpy thing, not completely dissimilar to an onion, with a trumpet horn sticking from the top of its body – are short-sighted or stupid, because they tend



LOW FAT SPREAD

Like *James Pond 3* and *Super Mario Worlds* before, the four worlds of *Pinkie* all contain a dynamic map, that grows as you progress through the game. At the start of each level, all you can see is the entrance to the shop and the path to the first level.

When you complete the first level and return to the map, up to three other levels will appear, with the paths to them unveiling themselves in an explosive. This continues all the way through the world until you find your way back to the end-of-level guardian himself.

Also like *James Pond 3*, there are many different ways to work your way through a level, so if you come across a screen you just can't seem to get through, then there is always another way around.

The Pinkie Pod is just what you need to get you to the harder to reach parts of the levels – here we see it in the middle of an 18ft jump.

to meander around following their own paths and generally leaving you alone. Some are far more malign, however, such as the faces that peer from the walls in the Alien World, which suddenly leap out at Pinkie and chase him all over the level until you manage to lose them. Let's face it. Pinkie's got it all against him.

USELESS THING

The strangest thing, however, is the fact that Pinkie is almost completely defenceless. He doesn't carry any weapons, can't move particularly fast, is very easily hurt and tires very quickly (something you'll spot if you run him for more than a few seconds, and watch him pant heavily afterward). In fact, when a writer from sister magazine *NMS*, who just happened to be walking by while I was playing the game, spotted Pinkie being chased by a small blob of green jelly, all he could say was: "That's the most pathetic superhero I have ever seen."

But you see, the whole attraction of Pinkie as a character is that he is so very, very vulnerable. You don't want to send him into battle. You want to take him home and cuddle him to sleep. According to Millennium's PR guy Keith Smith, that is. In a way he has a point, Pinkie is very sweet, and to watch him racing off with grim determination, or the pleased look on his face when he chucks an egg into the Pinkie pod is hilarious to watch.

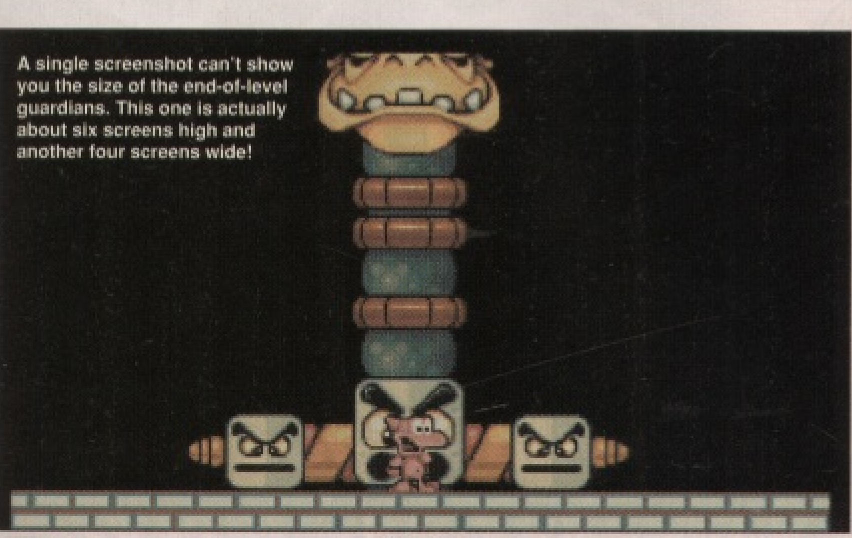
But what is this Pinkie Pod I keep talking about? Do you really want to know? Well, the Pinkie Pod is the strange contraption that Pinkie travels around in most of the time. He can drive around in it at high speed, elevate the passenger bit to enormous heights, a la *James Pond* in *Robocod*, pressing the fire button makes a fist shoot from the front of the pod and he can also use it to keep his eggs in. It grows flippers if it's underwater and is completely invincible. It surely has to be one of the most versatile vehicles ever seen in a computer game, but then when you see all the puzzles you come up against in the game, then you'll understand why it needs to be.

AAAH!

Pinkie is a marvellous looking game. Just these screenshots should be enough to make you go 'Aaah!', and you haven't seen him move yet! A long time and a lot of effort has been spent on creating the ultimate lovable cartoon character, and I really think that Millennium might have pulled it off. Some people might find the amount of cuteness rather sickening, but the little guy is perfect for the age range that he's being pitched at (and not a year older!).

On the sonic front, things couldn't be more different. Take a cute game, and what do you think you should add to it in the way of sound? How about a thumping techno track from Station 2 Station. OK, so the idea might not fit particularly comfortably, but when you put it all together, it works!

Pinkie is a very young game, and anyone over the age of about fifteen will probably get very bored with it quite quickly. Platform game fanatics will find it too slow to be fully enjoyable, and would be better spending their money on something like *Pond 3*. It isn't a bad game at all, and in places it is extremely original, but the young age range limits the overall appeal. For kids, *Pinkie* is a great game. Older readers might want to look elsewhere.



A single screenshot can't show you the size of the end-of-level guardians. This one is actually about six screens high and another four screens wide!

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RELEASE DATE:	OUT NOW
GENRE:	PLATFORM
TEAM:	DDS
CONTROLS:	JOYSTICK
NUMBER OF DISKS:	3
NUMBER OF PLAYERS:	1
HARD DISK INSTALLABLE:	NO
MEMORY:	1Mb

GRAPHICS	87%
SOUND	84%
LASTABILITY	72%
PLAYABILITY	80%

'A fun and original game, but too limited.'

OVERALL 79%

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Millennium Interactive are just as happy about the fact that *Pinkie,* the game, is about to hit the shelves. So much so that they've rustled up a Pinkie giveaway for CU AMIGA's readers. The first prize is a superb CD32, PLUS a copy of the world's first Interactive CD Single, PLUS an exclusive Pinkie T-Shirt PLUS a copy of the game itself! There are also 50 runner-up prizes to be had, made up of no less than 10 copies of the game, 20 Pinkie T-Shirts and 20 copies of the Pinkie Interactive single!

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1 Who has Pinkie just recorded a single with?

2 What is the name of Pinkie's futuristic vehicle?

3 Name the film that Molly Ringwald was pretty in?

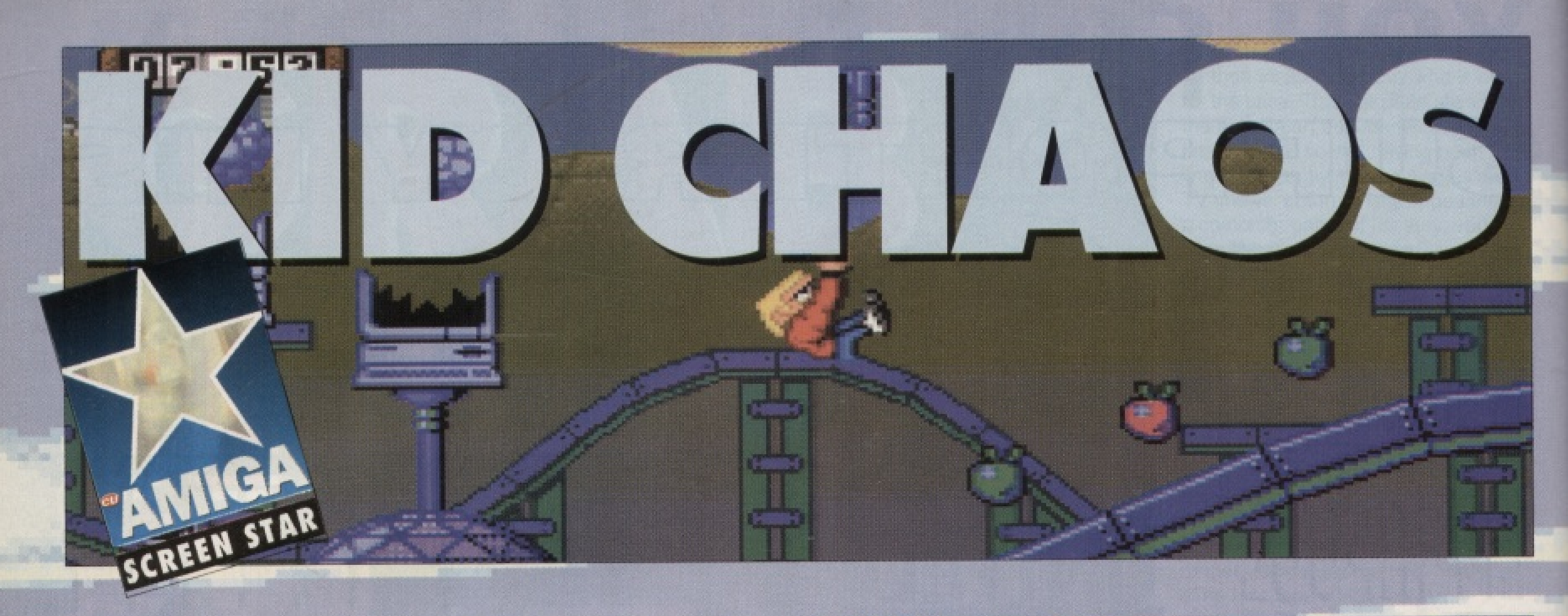
Got all that? Then jot it all down on the back of a postcard and send the lot to: "I Want A Pinkie," CU AMIGA, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.
Good luck, you daring devils!



COMPETITION RULES

1. Closing date for all entries is 19th September 1994.
2. The editor's decision is final and he's real stubborn sometimes.
3. Employees of Millennium or EMAP Images are not allowed to enter.
4. For the last time, we DO NOT ACCEPT MULTIPLE ENTRIES OR ANY FORM OF MEDIA THAT IS NOT A POSTCARD.
5. Smut, innuendo or any kind of euphemism connected with the name *Pinkie* is readily and gratefully accepted.

KID CHAOS



With a blinding flash, Mr Ocean's magic wand comes down and the once wild *Kid Vicious* suddenly becomes ... *Kid Chaos*! Saviour of the Amiga platformer! Andy Nuttall follows his story ...

So *Sonic* can't be done on the Amiga, eh? Since *Sonic* appeared on the Mega Drive it's been the bone of contention for Amiga kids, jeered at in school playgrounds by smug Mega Drive-owning peers. And seemingly every time an Amiga is mentioned in a Mega Drive magazine it's described as an 'older person's' machine, with a great line in RPGs and flight sims, but no great shakes in the platform stakes.

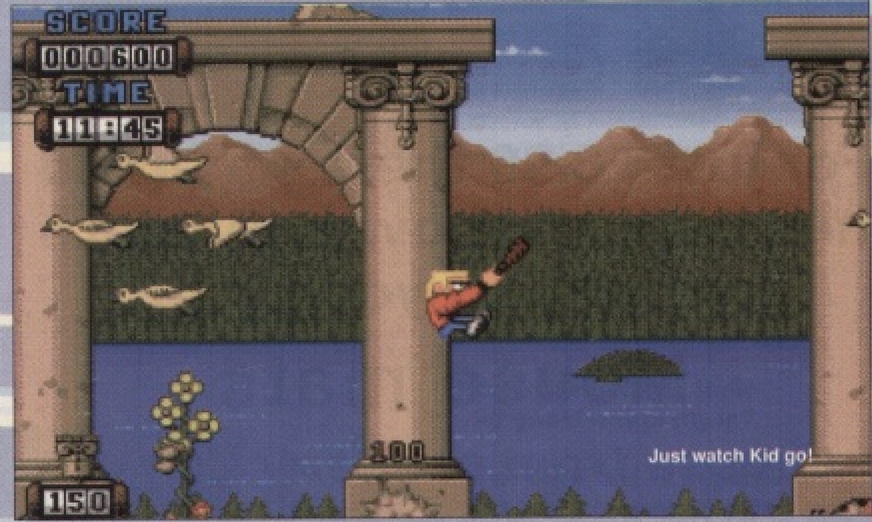
THE PLOT

Kid Chaos, from *Lotus* creators Magnetic Fields, wields a pretty hefty club in the direction of these doubters. Technically superior to any other platform game (*Sonic* included) *Kid* combines fast, smooth scrolling, an incredible number of parallax layers, and colours and sounds so vibrant it makes you wonder what the hell the other platform creators have been doing for the last few years.

Like all good arcade games there is a plot, or at least some cobbled-together guff which passes for one. It seems that a young, carefree, happy-go-lucky caveman was out hunting dinosaurs when POW! A pair of crazy scientists (from the future, naturally) whip him, and his club, to a modern-day garden suburb. Quite why they did this is unknown and, quite frankly, as immaterial as the whole story, but it's made even more confusing by the additional wardrobe of trousers, jacket and trainers that accompanied the quantum leap through time.

Kid, still armed with his dinosaur-braining club, sets out to find the time machine which could return him to his prehistoric home and, along the way, collect enough energy to actually power the thing. Sadly, the 'energy' in this case is stored in various disguises: flowers, stone monuments and lamp shades, to name but three, which must be destroyed in order to gather their electrical content. There's a certain amount which must be collected in each level before moving on to the next, so it's not just a case of racing through to the finishing post — you have to work to make that exit door open.

Okay, so the storyline stinks.



Just watch Kid go!

That established, we can now concentrate on the game which is, thankfully, much better. Five worlds lie between Kid and his goal: Secret Garden, Toxic Wasteland, Toy Factory, Techno Fortress and Ruined City. In terms of running, jumping, bashing and collecting they're very similar, but each world is both different and remarkable in its graphical style. The Secret Garden, for example, is packed with colourful flowers, beautiful greenery and wildlife, but no concession has been made to the fast pace and smoothness of the game. Not since Thalion's *Lionheart* have we been treated to so many layers of parallax, but that game was pedestrian in comparison — when the Kid gets going he really moves.

From the beginning it's clear that *Kid Chaos* has been written with the player in mind. The controls can be changed, a throwback from the old Commodore 64 and Spectrum games which is all too often lost on the Amiga. Now you can either push the button or move the joystick up to jump, both of which suit different people and if you're controlling it with a joypad (CD32, for example) 'up to jump' strikes dread into the heart of players who, like me, put playability above everything else. But Magnetic Fields are veterans now, having produced some of the better games in recent times: *KickStart* on the C64, *Super Sprint* on the ST and, more recently, the *Lotus Turbo* trilogy for Gremlin. So perhaps they should know best.

When you complete a level you're given a complete run-down of your achievements. The amount of energy



A KID UP THE EIGHTIES

Back in the days of *Space Invaders*, *Breakout* and all the other early Eighties' coin-ops, Magnetic Fields were already formulating plans to include them in a game they'd be producing in ten years' time … probably.

SECRET GARDEN

Breakout's the theme in the Garden. Using your club instead of a bat, you can scoop up the three balls and whack them up at the bricks to knock them out.





TOXIC WASTELAND

Er … not quite a coin-op, but a shoot 'em up nonetheless. As the rocks fall, shoot them, and destroy all the barrels of toxic waste as well but they speed up, so watch out.

TOY FACTORY

Shoot a teddy, and a duck replaces it. Shoot the duck, and the teddy reappears. So, the aim is to kill all the teddies (shame), and leave the ducks well alone.





TECHNO FORTRESS

Space Invaders, *Chaos*-style. We're talking real arcade stuff here, and it's even got all the sound effects and everything!

RUINED CITY

Just like Toxic Wasteland, this isn't based on a coin-op either. Never mind, shoot the pillars and posts until they crumble and fall.





Kid Chaos is such a wild and crazy guy, he even walks upside down.

collected and baddies clubbed are highlighted, *Chaos Engine*-style, as small horizontal tubes which form a kind of bar graph charting your progress. So, if you've missed a few nasties, or you think you could have done better in the energy department, then you can always go back and try again. It's this kind of attention-to-detail which makes *Kid Chaos* a game you'll keep coming back to.

And, of course, a platform game wouldn't be complete without its pickups. Apples, sweets, rocks, whatever, each one collected adds to your hit points (the number of times you can be hit by a baddie without losing a life). Each successive level has baddies with greater hit points, so while on World One Level One you might lose, say, 30 hit points, by the time you get to World Three Level Three you'll probably lose 50. And since you start the game with 50, make it a priority to acquire those pickups as soon as you can.

THE BEST?

Thankfully, as you've probably gathered by now, the stunning technicalities don't overshadow the gameplay. It makes no claim to be original; indeed, it copies (parodies?) many other platform games like *Zool* and *Sonic*. The Toy Factory, say, could be taken directly from *Zool* (or any one of a number of other platform games), while the underground roller-coaster tubes and 45° springs which cannon you into the air are classic Sonic features.

There *is* something wrong with *Kid Chaos*, though, believe it or not. This one real flaw is in the weight of the main sprite – he carries far too much momentum, which makes it very difficult to stop on some of the smaller platforms. And inertia plays havoc with the Kid when you're trying to move him up a hill; he really drags and grates his way up, which means it's a good second or so before you can make it to top speed.

Because the worlds in *Chaos* are particularly hilly and packed with tiny little platforms, it seems ludicrous that the designers expect you to judge pinpoint distances with a control system that feels like lumpy porridge. Like I said, when he gets going, though, he really moves – and its this exhilarating speed that really makes up for the lack of control in the tighter areas.

It stands, then, as a slightly-flawed gemstone. A pick-up-and-play game which doesn't get too difficult too quickly, which looks and sounds brilliant, which poses a decent challenge to those who have already killed off *Zool* and the others, but which is slightly frustrating because of the massive momentum of the main sprite. Compared with the scale of the game this is perhaps being picky, but I really feel that *Kid Chaos* could have been one of the greatest platformers ever if the Kid himself was just a wee bit more manoeuvrable. CU

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TEAM:	MAGNETIC FIELDS
CONTROLS:	JOYSTICK
NUMBER OF DISKS:	4
NUMBER OF PLAYERS:	1
HARD DISK INSTALLABLE:	YES
MEMORY:	1Mb

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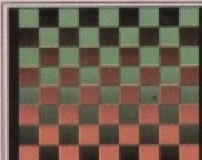
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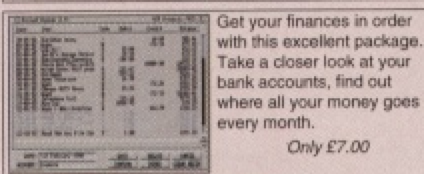
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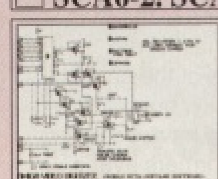
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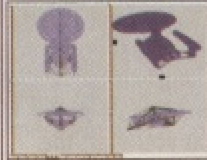
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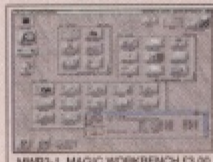
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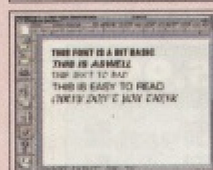
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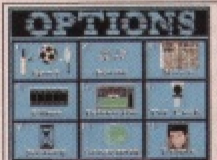
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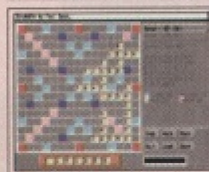
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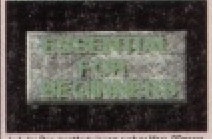


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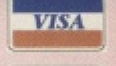
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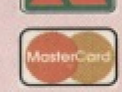
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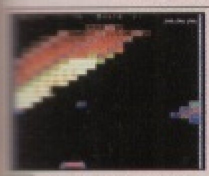
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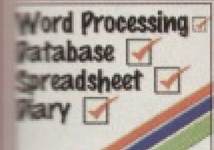
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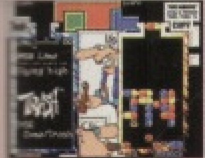


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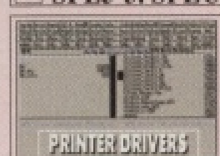
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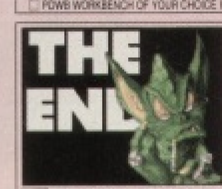
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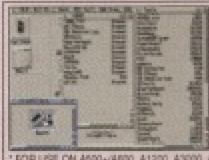
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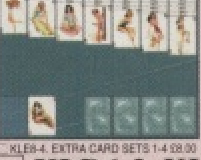


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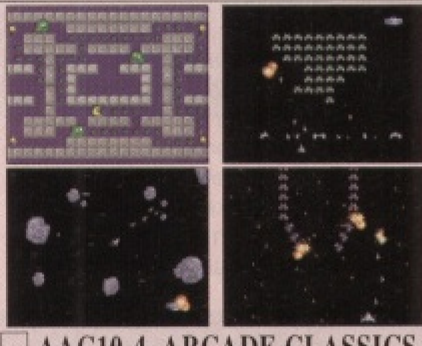
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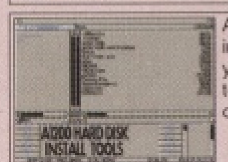

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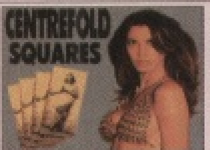
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VFM

BUDGET

We're on the bus to compilation city in this month's VFM. You can get even more goods to the pound with this little lot.

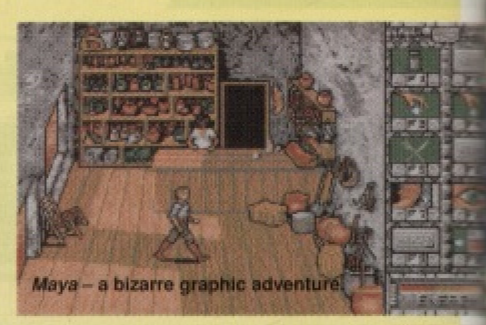
You may notice looking at this pages that Prism Leisure are the company who are really servicing the needs of the pocket money purchasers this month, with no less than three huge compilations for the measly price of £25.99 each! All contain six different games from Microprose, Hewson and Silmarils, with titles ranging from such classic greats as *Railroad Tycoon* and *Silent Service 2* to almost completely forgotten 'classics' like *Big Game Fishing* and *Windsurf Willy.* Most compilations are hit and miss, but to be honest these are far more miss than anything else, if only because most of the games are so old.

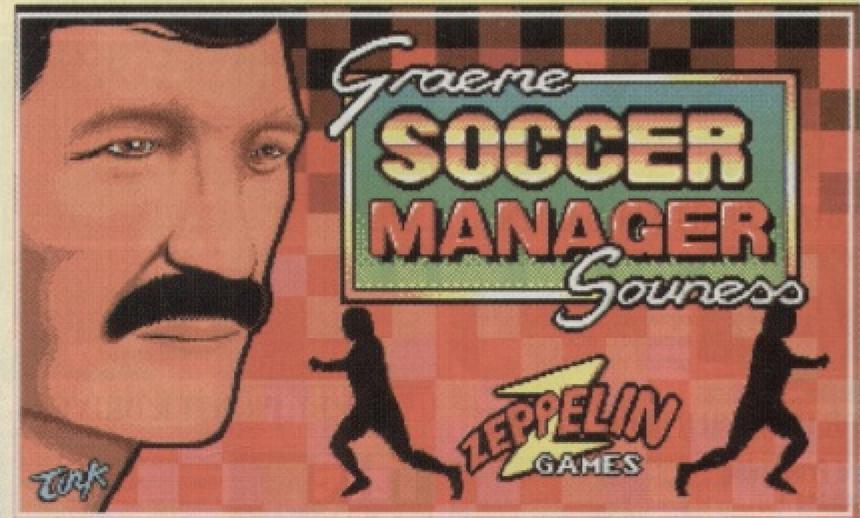


HITS FOR 6 - VOLUME SIX

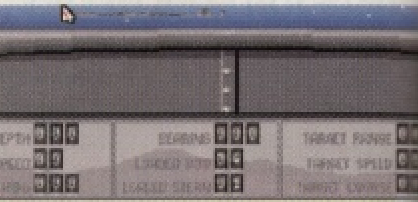
PRISM LEISURE OUT NOW £25.99

But before I start throwing opinions about, why don't I tell you what is in each of the compilations. *Hits For 6 - Volume Six* leads off with the wonderful Microprose submarine simulation *Silent Service 2,* regarded by many as Microprose's finest hour, closely followed by the once brilliant yet now dated *Stormlord,* a platform game with some background objects of dubious content. Although, it looks very nice, when compared to something like *Bubble 'N' Squeak,* it is just too slow and far too jerky to be playable. After that, well, you've got *Maya* – a strange graphic adventure from Silmarils, *World Cricket* – one of the dullest managerial games I have ever come across, *3D World Tennis* (an unusual tennis game from Simulmondo that moves the court around the player rather than the player around the court) and *Graeme Souness Soccer Manager,* the management game with a moustache.


Maya – a bizarre graphic adventure.



This isn't the greatest compilation in the world, and to be honest the only game worth having on it is *Silent Service 2,* which you can buy on its own for less than £18 anyway.


Silent Service 2– probably the only game worth having on this compilation.

Tony Dillon

44%

HITS FOR 6 – VOLUME SEVEN

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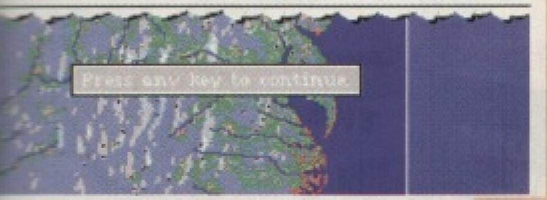
Moving on to Volume Seven, again leading off with a Microprose title, this time *The Sabre Team*-like small scale strategy title *Special Forces,* where you take a crack platoon into close combat situations. A great game, but not the most popular Microprose title ever. After that things start to slide downhill very quickly indeed. *Nebulus* was a superb puzzle game when it first appeared, combining a cute main character with a novel control system whereby the character walked around a rotating column, ducking through doors and simply trying to get to the top, but again looks incredibly dated now. Some would even go as far as to say that it looks like a C64 title! *Blade Warrior,* an attempt at an atmospheric scrolling beat 'em up, was a bit of a flop when it first appeared, despite the best efforts of Mirrorsoft to promote it as the game that everyone must have, and *3D World Boxing* seems to have very little to do with 3D apart from the fact that the ring is drawn with a forced 3D perspective. A very bland collection of games, and to be honest there is very little in this group that you would load more than once.

Blade Warrior wasn't very successful the first time around.

Tony Dillon

38%

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ur fortune in *Railroad Tycoon* and, ah ... make one and, er ... whistle that old Sam Cooke hit ang'. Watch out for that Jimmy Knapp.

Targhan. The problem with body building is that, it can look good in the right light you end up with a less muscle that slows you down. *Targhan* is in the for Mr. Universe, though.

HITS FOR 6 – VOLUME EIGHT

PRISM LEISURE OUT NOW £25.99

Finally, we have Volume Eight, which contains no less than two really great titles and four that are just not worth bothering with. *Railroad Tycoon* you will have read about half a dozen times in previous VFM sections (but just in case you haven't, it's a superb simulation of building a railroad network – which is actually a lot more fun than it sounds!), and *International Tennis* from Ubisoft is easily the most playable tennis game we've ever come across, with a simple and responsive control method and a ball that you can actually return with skill! That aside, games like *Big Game Fishing*, *Football Manager* and *Targhan* (a slow flip screen beat 'em up in the mould of Psygnosis' *Barbarian*) aren't really worth spending the time on, let alone the money.

Once again both of the two games mentioned as worthwhile are available for under a tenner each, so why fill up your disk boxes with the rest and pay for the privilege?

The world can be your oyster with *Railroad Tycoon*.

Tony Dillon

51%



Goal – that's one word that wasn't bandied much about at the recent Italy V Brazil match (sob).



When the ref is on the ground in *European Football Champ*, you can cheat away to your heart's content.

EUROPEAN FOOTBALL CHAMP

HIT SQUAD OUT NOW £12.99

After soccer games started to get really popular on home machines, it seemed inevitable that they would become just as popular in the arcades, and *Football Champ* was one of the most successful of its time. Domark were first to the post when it came to signing up Taito's money spinner.

The arcade machine was fast and playable, with one of the most simple soccer control methods ever. For some reason, though, the playability just hasn't come across on this Amiga version *European Football Champ* . It's a reasonable football simulation with average graphics and straightforward gameplay. However, the game is marred by a sluggish control system. By the time you've managed to wrestle with the controls to get your player into position, the opposition have stolen the ball and scored. Also, it appears that irrespective of what position you've held the joystick in, your player flies forward jamming his knee into the opposition's groin, resulting in a red card.

A nice touch, however, is that when the referee is on the ground, where he seems to be quite a lot for no apparent reason, you can cheat and foul and get away with it. This feature would have been even better if the controls were okay, but unfortunately *European Football Champ* is let down by these tricky directionals. Which is a pity because, considering the success of the coin-op, it could have been such a good game.



The tension mounts as the opposition prepare to take a free kick.

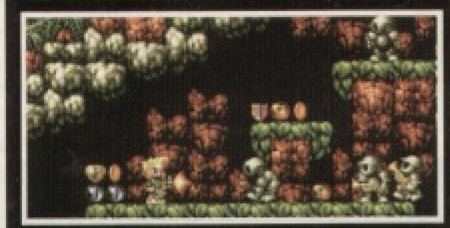
40%

Lisa Collins

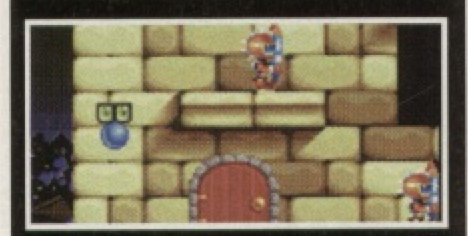
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More news, previews and reviews than any other Amiga magazine!

THREE KNEE-TREMBLINGLY BRILLIANT DEMOS!



RUFF 'N' TUMBLE
Find out why we awarded this amazing platform blast-'em-up a whopping 91 percent with our totally exclusive demo.



PUTTY SQUAD
Drive yourself insane with this completely bonkers follow-up to Putty. Platform games will never be the same again. Ever.



DRAGONSTONE
Hack and slash and kill your way through Core's latest arcade adventure in this huge fully-playable demo.

WE NAME THE BRAINIEST PROGRAMMER IN BRITAIN!

Discover who knows the most about coding as we quiz 10 of the finest Amiga programmers. We think you'll find the results pretty interesting...

"Erm... I have no idea"
Programming god Andrew Braybrook concedes that our questions are a bit too tough even for him.

"Er... I don't know"
Shaun Southern, programmer of Kid Chaos and the Lotus trilogy, wishes he'd spent a bit longer revising.

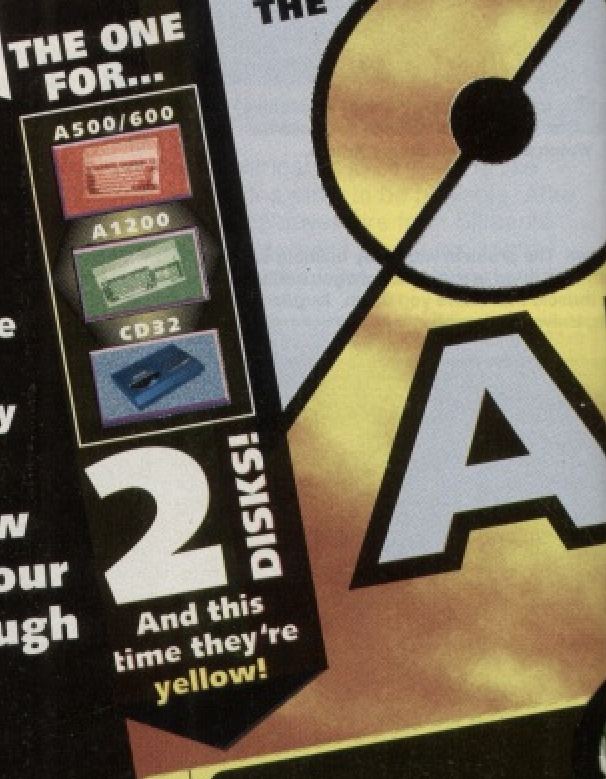
"Can we come back to that one?"
Peter Molyneux, creator of Syndicate and Theme Park, finds things tougher than he expected.

"I'll have to pass on that one."
Jason Perkins, Ruff 'N' Tumble's programmer, wishes he'd never agreed to participate.

"I've got no idea. I never use the operating system, you see."
Mike Montgomery, The Chaos Engine's programmer, tries to disguise his lack of knowledge with some flim and some flam.

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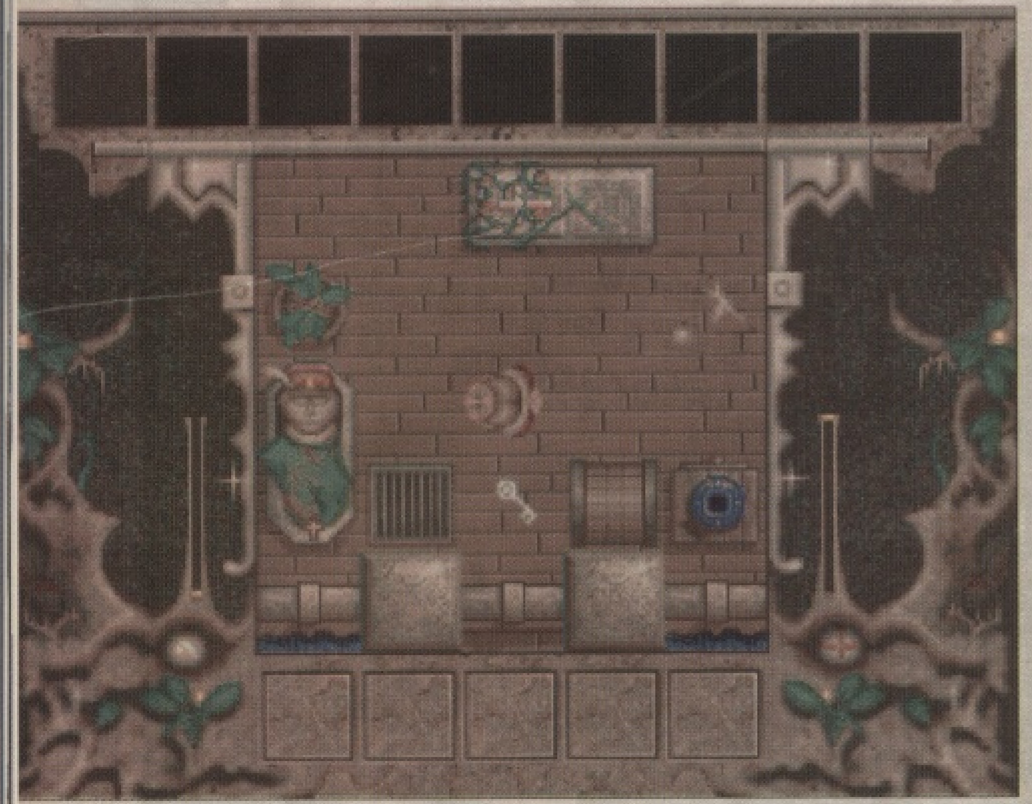
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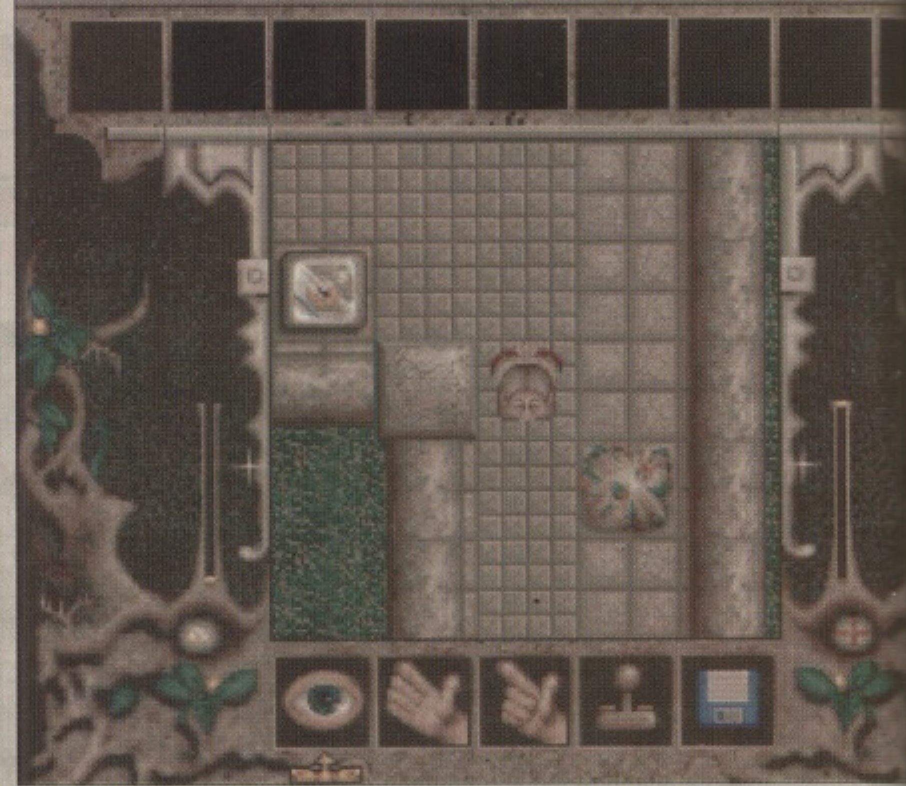
We unveil Team 17's **KING OF THIEVES** — a stunning arcade/strategy game from the duo behind the Alien Breed series.

REVEALED — the 40 best games from the past year!

All this plus more great stuff in the September issue of The One for Amiga Games, on-sale August 28th. It'll render all other periodicals containing articles aimed at specific readers completely and utterly useless. Or something.

Please note: details are correct at time of going to press. Especially the bit about the cover. And the demos. Obviously.





VALHALLA
AND THE LORD OF INFINITY

PART 1

It's one of the most tricky adventures ever released, according to the number of phone calls we've had in the past month. Vulcan's Lisa Tunnah is here to make your life easier as she takes you through the first level of *Valhalla*.

Pick up the door key, operate the floor tile in the bottom left-hand corner of the room and then pick up the map you find there. Come out of the room and take the first left, pick up the gold coin half way along the corridor. Go back to the main corridor and walk down the long and narrow room. Pick up the silver key from a stool, and the Talisman of Light from the altar. Walk up and right again, and the first door you come to on your left can be opened with the first key you found. Inside, take another gold door key.

Come out of the room and back the way you came. Find the door which can be opened with the key you have just found. In this room operate the floor tile in the bottom right and pick up the map that was beneath it.

Leave the room and turn right. Pull the lever that opens the door next to it. The room beyond this door is booby trapped so watch your step. You now have the map to the room but the floor is marked so you might not need it. Pick up the small chest key, (this fits a chest in another room where a withered rose is hiding) the grey crystal and at the bottom right-hand corner of the room there is a lever you should pull.

Leave this room, walk up, turn right and go into the room you have opened by pulling the lever. Put the gold coin in the wishing well and take the red gem. Take the stick and operate the floor tile that the stick was lying on. This reveals a ring belonging to the Prince's father. Take it and travel back to the room where you began the level.

Put the ring on the Identity stone, and it is exchanged for your Birthright, which should be placed on the Altar of Justice – this is in the other trapped room. You should now have the Scales of Justice in your possession. Give this to the skull that asks 'What is your quest?' He will allow you passage into another room.

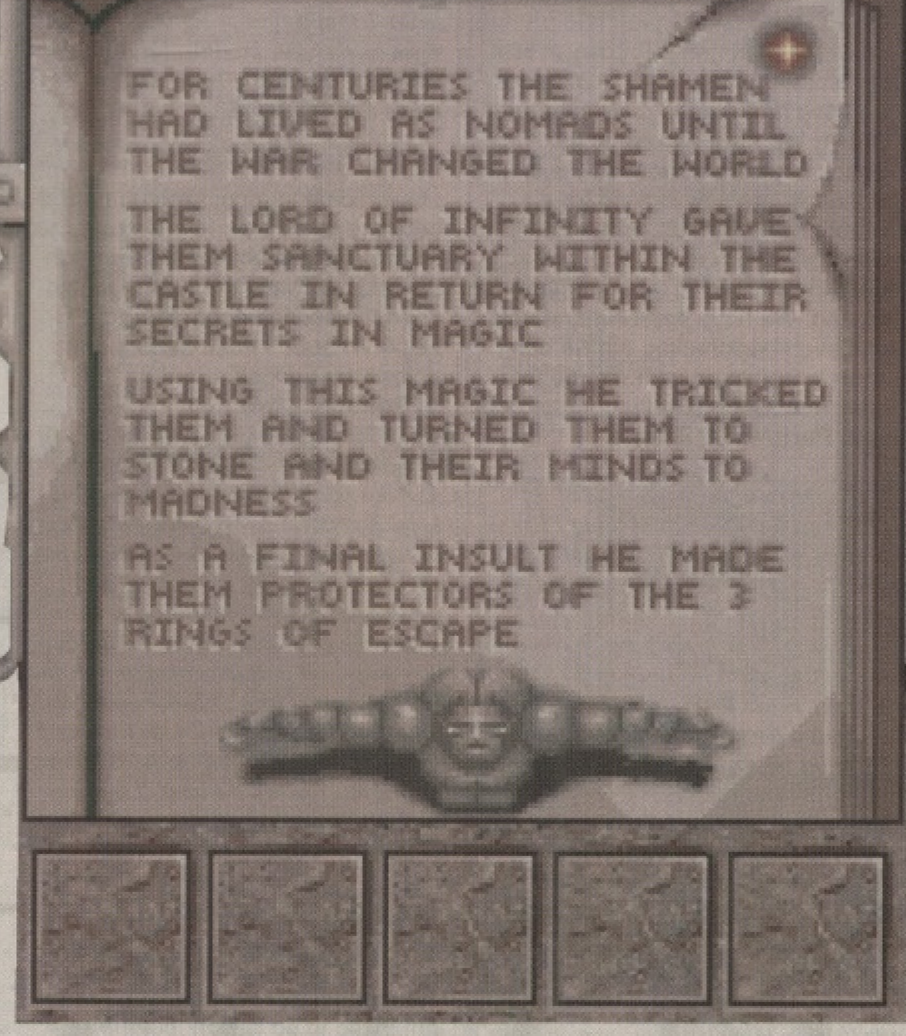
CROWN JEWELS

In here there are two crowns. Leave the jewelled crown where it is or you will come a cropper. Take the other crown instead. Pick up the strength potion and the chest key, then pull the lever. In the next room, drop the red gem on the portcullis that comes up behind you to get rid of it. Leave the poison but pick up the plank. Put the withered rose in the water of life and take the fresh rose.

Go back to the trapped room where you found the grey crystal and open the chest. Take the Cold Protection potion and another chest key. Find the door that is opened with the silver key and put the plank across the chasm to get to the chest, which contains a chalice and a gem.

Travel to the room where the skull asks,'Do you love me?' Give him the rose and he opens a door. Ignore the first portcullis that appears behind you and continue through the corridor. Pull the lever in the corridor to open the door. Inside the next room is the guardian with blue eyes. Pull the lever in this room, take the gold symbol and then leave the room and turn left. Another portcullis appears in front of you, so just drop the gem on it to get past. Travel through the door you have opened by pulling the lever and head back into the room where the skull is that asks, 'Do you love me?'. Put the crown on Meredith's Throne and take the Warrior's Shield that appears in its place. Fill the chalice with water from the tap in the same





The books you find within the game are literally dripping with clues and hints as to what to look out for, so make a not e of what they say. Although some of the messages might seem little cryptic and sometimes downright irrelevant, there is a point to all of it.

room and then go and find the Miracle Stone.

Put the chalice full of water on the Miracle Stone to turn it into wine, and then present this to the relevant skull who rewards you with Rubber Soles potion. Travel to the boulder in the south west which has so far blocked your passage and drink the Strength potion. Pick up the boulder and put it in the corner of the room. When the Strength potion has run out, drink the Rubber Soles potion.

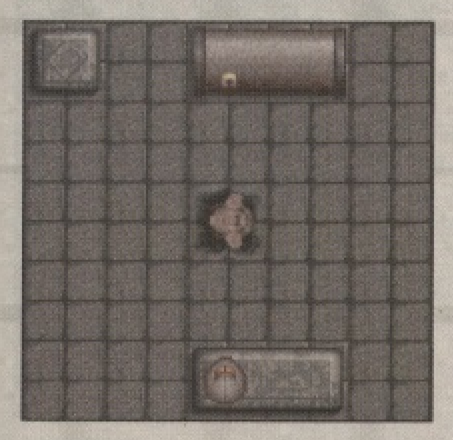
The corridor beyond is filled with the Warrior's electrocution devices. The Rubber Soles potion will protect you but time is short. When you reach the end of the corridor, insert the stick in the hole in the wall to make a lever, which you have to pull to open the door below.

ORBS AND ALTARS

Take the Warrior's Sword and then put the Warrior's Shield on the Warrior's Tomb to disarm the passageway. Pull the lever which opens the door opposite. Before entering this room, make sure you have found the gem in the U-Bend of the passageway so you can disarm the portcullis. In this room place the gold symbol on the engraved altar then travel back the way you came and put the Warrior's Sword on the Bloodstone. This action covers the sword in blood and is the perfect gift for the skull who asks you for blood. Give it to him, and he will open the door to the next room. Inside you'll find the guardian with the red eyes. Take the chest key.

Open the relevant chest in which you find a door key and an unlit candle. The key opens the door at the end of the now-disarmed passageway. Inside four skulls will ask you for the Talisman of Light. Give it to the skull in the bottom left of the room and he allows you passage into the next room. All the others will send you screaming to your death.

Next door is the guardian with the green eyes. Put the grey crystal on the Stone of Two Colours which turns it into a yellow crystal. Take the credit card off the floor and hurry back to the room where the Warrior's Tomb is located. Insert the credit card in the electrical machine to open yet another door.



In here, take the chest key and place the cold protection potion onto the altar decorated with a black and white circle. Take the Fire Protection potion that appears in its place and take the rock off the stool. Drink the potion and take the Eye of the Beholder from the hot coals in the room opposite. Put the Eye in the Water of Beauty and then take the green crystal.

Return to the Guardian with the green eyes, face it and insert the green crystal. You can now take the first of the four orbs which you place on the relevant altar in the large room where the four altars are found.

Your chest key fits the chest in the first trapped room. Take the Jug of Infinity and the piece of coal, travel down to the second trapped room and put the coal on the crystal flame, then take the black crystal that appears in its place. Fill the Jug of Infinity with water from the tap then travel back down the passageway to the room where the Warrior's Tomb is situated. Insert the black crystal in the Guardian's eye.

You now have access to a small room. Pull the lever which opens the door across the chasm and put the unlit candle on the fire stone to light it. The skull in here asks you for the password. Pick up the lit candle and return to the chasm room.

Put the lit candle opposite the other candle and the chest will open. Take the red crystal, insert this in the relevant guardian to glean the second orb. Cross the chasm and don't forget to pick up the plank as inside the next room another chasm open up behind you.

Take the second gold symbol and a gem. Put the symbol on the second engraved altar in the room where the Infinity stone is found.

Put the Jug of Infinity on here and take the Gem of Infinity.

Operate the floor tile in the top right-hand corner of the room and take the dagger.

Go and find the skull that asked you for the password, face him then look at the Gem of Infinity. He allows you to enter a room where you find a stick and an altar with 'World War' engraved onto it. Put the dagger on here and take the poppy. Give this to the skill that asks for remembrance, and he rewards you with a parchment. This is full of clues to help you, so read it carefully.

Put the stick in the hole in the room where you found the eye and operate it. This opens the other door behind which is very little apart from a stool. Place the rock on here to gain access to the room where the guardian with yellow eyes is lurking. Insert the yellow crystal and take the third orb.

Put the parchment on the altar of sadness which is near the bloodstone and take the tears of loyalty. Place these in the water of hope in the second trapped room and take the blue crystal. Go find the Guardian with blue eyes and grab his orb.

You have now found all four orbs and if you haven't already, place them on their appropriate altars in the large room in the north east corner of the map. The portcullis in front of the last guardian descends so you can insert the gem of infinity, your last task in level one! More next month so keep tuned. CU



Adventure Helpline



VAMP

She may look 'batty', but Vampyra knows where the bodies are buried. If you don't believe us, check out her advice to the bewildered this month.

BLOODWYCH DATA DISK

I have been playing *Bloodwych* with my brother on my Amiga 1200 and we have now moved on to the Data Disk 1. We have picked up the Chaos Crystal and got into the tower where we are now looking for a Chromatic Key. We are in an area where there are rooms with green pads in them which transport you around. We have been everywhere, and even backtracked but we don't know where to go next. We desperately need your help.
Jalil Purtow, St. Albans.

Two men in desperate need of my help, that's the sort of thing I like to hear when I settle down to do this column, it gives me a warm tingly feeling all over.

Anyway back to the game. I think you are talking about the room in the Serpent Tower that is full of green pads, and has a passage leading off to the left. Go to the top right-hand corner of this room first and collect the items from the alcove, then get out of the room and rest. In a two-player game the best tactic is to let one player go across the squares, letting all the monsters loose. Meanwhile, the other player blocks the arc bolts by either forming a wall up the passage that they come down, or by standing there with Antimage on.

To find the Chromatic key, leave the starting room, go outside and kill the man and the crab. Free the two men locked in the end room, then run in behind them and shut the door. Pick up the equipment and sleep in the bed. When you wake up, a blue dragon will be outside the door.

Kill the two men and this will give you the key you seek. It's a dog eat dog life in the old dungeon isn't it?

POLICE QUEST II

I'm stuck in *Police Quest II*. I went to the jail after I was told that Jessie Bains had escaped. I then went to Cotton Cove where a young girl saw a dead body. I walked left, followed by Keith, but I kept getting shot by Bains. My gunshots, however, kept missing him all the time. Please can you help me?
Alex Hall, Burnley.

I seem to get asked the same questions again and again. Although those questions have nothing to do with adventures. To those questions I usually reply: "Not unless you wrap a £10 note around it" and "Not while the train is in the station."

In this case you must do the following: walk to jogger, talk to jogger, ask jogger, listen to what jogger says, F6 (Load Gun), F8(Raise gun) and exit screen left at bottom of big bush. Then, move up the screen a little, just before the end of the bush. Finally, fire at Bains when he appears.

KINGS QUEST II

I have come to a complete standstill because every time I try to cross the bridge over the chasm I fall through the bridge. I have the golden key to open the second door. Can you help? What do I need to do to get across the bridge?
E. Roberts, Clwd.

Did you enjoy playing the game up to this point? Good, 'cos you're going to have to start again. Don't worry though, just remember: some things are even more enjoyable the second time around. Each time you cross over the bridge the game adds one to a counter. The game will only allow you to cross the bridge so many times, (three round trips) and then it collapses. All your tears and all your sorrow will not fix the silly thing once it has reached the limit. There is nothing for it my dear, you must go back to the beginning.

EYE OF THE BEHOLDER

EOB is driving me mad! Finishing the game is not my problem, what I am trying to do is work out the special quests. I have managed to do the first ten levels but I'm completely at a loss for what to do on levels 11 and 12. Please assist this partially-insane dungeoneer.
Brett Taylor, Lincoln.

I know how you feel dearie, I've plenty of things driving me mad at the moment. You know the sort of thing – bats getting tangled in my hair, not being able to find a tasty morsel after midnight and such like.

EOB is an old one isn't it? Still, there is many a good tune played on an old fiddle. The official guide to the game gives the following clue for Level 11: "Those second from the end must differ from the rest." I recall that this refers to a room with switches on the wall. If you set the switches correctly you will solve the puzzle. I fear I can't recall any special quest on Level 12 apart from killing the monster which waits for you there.

EYE OF THE BEHOLDER II

I am stuck in a room in the Silver Tower which has six mouths and each of the mouths has a riddle. Two of the mouths have got me beat. The riddles are:
"Nature's beauty is my meat,
Tiny and red, tis such a treat."
The second riddle says:
"From the fiends from below,
Find the item with the hidden glow,
Find this thing, find it for me,
For only then shall I set you free."
Please tell me what objects I need and I shall be forever in your debt.
Johnathan Burns, Manchester.

Forever in my debt eh? Do you know what you'd be taking on? I'll mull it over and help you in the meantime. Diamonds may be a girl's best friend, but give me blood-red rubies every time. A ruby is tiny, red and quite a treat for a poor girl who never gets any presents.

If you don't know where to find the ruby, I suggest you search in the south-west section of this level.

The second item you seek is the glowing Mantis Idol. You'll find this little knick-knack in the far wall of the room filled with eggs on the level below.

Goodness I am tired, although I must confess goodness had nothing to do with it! If I had known I was going to be around for this long I would have taken better care of myself before I died. What I need now is to get back into my tomb and get a good day's sleep; so let's get this show on the road.

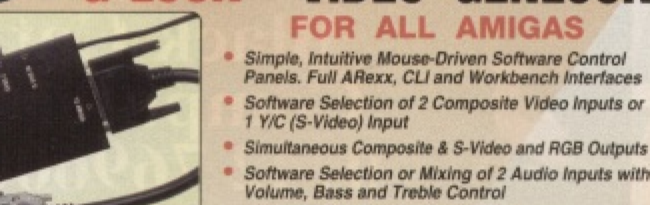
Now please remember boys: "If at first you don't succeed, don't worry – that's about average for a man!"



Write down your little problem and send it in a plain envelope to: 'Dear Vampyra' CU AMIGA, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

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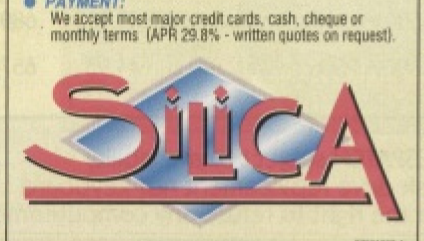
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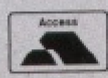
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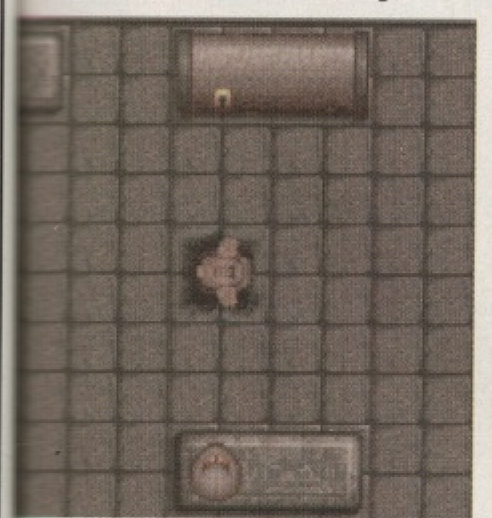
ENQUIRIES

B1: I have recently picked up a copy of Valhalla and *The Lord of Infinity* and have been working through it fairly steadily for the past couple of weeks. I have now reached the third level, but am finding it impossible to get anywhere. I have looked everywhere, but can't seem to find anything at all. What am I missing? Can someone please help me?
Mike Alison, Sutton.

B2: I have heard that there is a special cheatmode for the excellent Core shoot 'em up *Banshee*. A friend of mine says that you can shoot Polar bears and the woman with the pram on the second level. Is this true? And if so, what do I have to do to get the cheat mode working. Also, is there a way of skipping levels, as the game is just far too hard.
David Kinney, Ayrshire.

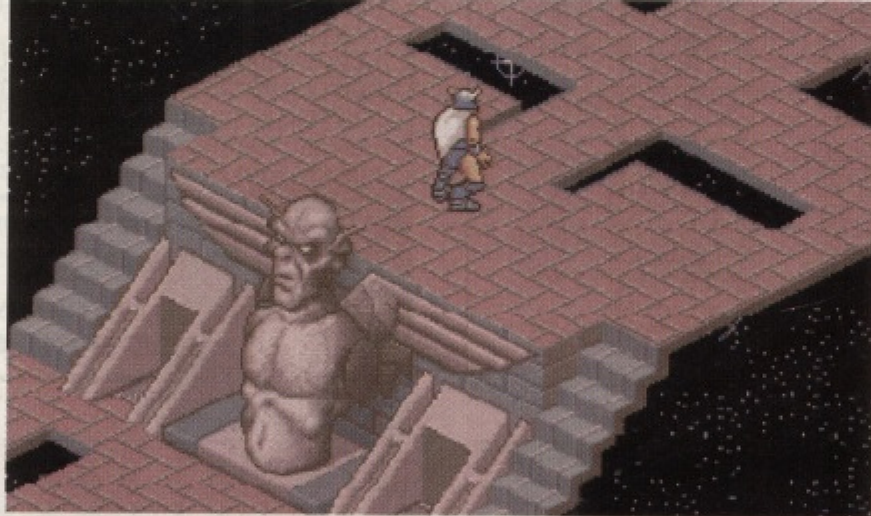
B3: I read in a magazine recently that it is possible for you to cheat on Gametek's *Frontier Elite 2* by trying to sell your ship when you have passengers on board. I tried this and just couldn't get it to work at all, and when I contacted Gametek, they told me that it was a bug that has since been fixed. Does anyone know any more cheats for this game?
Mary McDonald, London.

B4: I've just got hold of Team 17's *Apidya* and I have to admit that I'm completely useless at it. The thing is, I want to see what the later levels look like, and I was wondering if


The cute little chappy in *Valhalla*.

there is anyway I can get to later levels of the game either by having infinite lives or by jumping levels. I'm tearing my hair out at the moment, and I don't want to feel that I've wasted my money on a game that I find far too hard.
W. Haynes, Salisbury.

B5: In *Heimdall 2*, right near the start, there is a man lying in a pool of bodies, who when I talk to him tells me to meet him in the half world. Can you please tell me which island that's on, or how I get to it before I bin this



Go viking crazy in *Heimdall 2*.


Cheats galore in *Zool 2*.

wonderful but frustrating adventure.
Andy McVittie, Aberdeen.

B6: Is there anybody out there who can tell me how to complete the last Sports level in *Lemmings 2– the Tribes*? I have completed all the other levels and just need this one to collect the last segment of the talisman.
Steve Pare, Essex.



Banshee – where the bullets fly fast and furious.

RESPONSES

X1: For anyone having trouble on Gremlin's *Zool 2*, you might just be interested to note that a couple of cheats have come to light for the floppy version of this hyper platform extravaganza. If you type TOUGHGUY on the title screen, you'll become invincible, although landing on spikes will still hurt you. If you don't want that much help then typing CREMOLA on the title screen will start you off with ten lives.

X2: *Premiere* was Core's attempt at a new kind of platform game, and one that they pulled off with relative ease. Now that it's been released on budget on their own Corkers label, now really seems the time to end those 'finding the cans of film blues' with a little cheat that allows you to jump levels. Just type SPARKPLUGS on the title page, and you'll be able to step from level to level by just pressing the '/' key on the numeric keypad. CU

A HELPING HAND

Writing to the CU AMIGA Helpline couldn't be easier. Just pop your enquiry or solution in an envelope, keeping your letters nice and short if possible, and then bundle it off to CU Helpline, CU AMIGA, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

Please indicate on the back of the envelope whether you are sending an enquiry or a response.

GET SERIOUS

The weather has been so hot our Amigas have packed in ... but not before we tested this little lot of goodies. Welcome to Tech Central, home of information.



The CU AMIGA top rated accolade for non-games products scoring 90% and over. They will definitely be worth the money and are likely to act as a benchmark for future releases.

GET SERIOUS

It's a real mixed bag this month folks. (Snappy eh?)

COMPUTER OPTICS ANTI GLARE



Antiglare Glasses

I was impressed by these glasses' ability to cut out glare whilst keying in copy. However, they didn't do such a good job if you needed to check the accuracy of colours on screen. Colour definition is vital when designing pages or doing artwork and the glasses' blue tint meant that I kept having to remove them every five minutes to check the on-screen colours, and this was annoying. For anyone doing colour-intensive work I would recommend hourly screenbreaks instead of these glasses. However, for word processing, database or financial work they're fine. Also, they are available as clip-ons for people who wear glasses on prescription.

Costas Michalia

Available from GEPRO Co , FREEPOST (dept 77) MB 1927 Keston, Kent BR2 6BA. Tel: 0689 851206. Price: £32.98 Clip-ons: £29.99 plus £1.99 P+P.

75%

WALNUT CREEK CD-ROM

Space and Astronomy

This disk is designed to be used by many different computers so, unfortunately, you'll find lots of files which will be of absolutely no use to you. However, there are plenty of lovely pictures. Over a thousand in fact, all of which are stored in GIF format (a 256 colour format invented by CompuServe). There is a good all-round viewer called ViewTech supplied on the disk and a few extra-fast (albeit monochrome) dedicated GIF viewers. The images are mostly from NASA, which means they are freely distributable and you can do with them what you will. Generally, the quality of the images is good and on an AGA Amiga with a suitable monitor, the 640 by 480 display is superb.

Although the title of the disk is 'Space and Astronomy', there isn't a great deal in the way of Astronomy here because the night-sky simulation programs are PC only. The text files are a good source of facts as they are mostly made up of press releases from both NASA's Jet Propulsion Laboratory and USENET feeds from the Internet (world-wide electronic mail conversations related to astronomy), although they tend to concentrate on NASA's exploits more than anything else. If you have Internet access, you'll find many sites to explore. For example, I discovered that the Space Shuttle took shots of my home area, so next time I'm on-line I'll start hunting for them.

I can see this CD appealing to Sysops wanting to offer lots of on-line material on their Bulletin Boards. The widely accepted GIF standard means everyone can look at the pictures, and apart from the rather misleading name, this is an excellent disk to use with a new Amiga CD-ROM drive.

John Kennedy

Available from 17 Bit Software 1st floor office 2/8 Market Street, Wakefield, West Yorkshire WF1 1DH. Tel: 0924 366982. Price £19.99

85%



CD EXCHANGE VOLUME 1

CD-ROM Drive

CD Exchange Volume 1 is a jam-packed disk, crammed full of utilities which will work on both a CD32 and an A1200 with a CD-ROM drive. The utilities on the disk include music modules, shareware games and utilities, demos, animations, clipart, fonts and AGA pictures. Loading time is painfully slow but once it's up and running everything on the disk is accessed fairly easily via workbench or the CD's main menu.

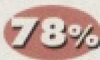
It's all laid out in a very user-friendly way too. The main menu calls up a list of all the main categories on the disk ie: Quiz, Game Selection, Sound Selection, Font Viewer, Pic Viewer, Animations and Clipart. All you have to do is click on the question mark beside each category and you're off. Quiz is a general knowledge quiz which plays loud raucous laughter if you get a question wrong and cheers if you get it right. The only annoying thing about the quiz section was that if you got a question wrong, you have to go back to the start and answer the same questions all over again.

The game selection is pretty nifty. A scrolling menu lists hundreds of PD games accompanied by

all the relevant details. The games themselves are a mixture, some are very good, some stink a bit. The sounds selection boasts a selection of sound samples. These, however, are not so hot. The Font Viewer also calls up a vast selection of fonts which you can copy across to your hard drive for further use. The Pic Viewer boasts tons of pictures ranging from the usual selection of naughty underclad women to 3D sci-fi stuff. The animations are, in my opinion, the best part of the disk – there are some superb examples from Tobias Richter and Eric Schwartz. These animations alone would be worth buying the disk for.

Lisa Collins

Available from CD Exchange, Unit D5, Hi-Tech House, 10 Blackfriars Street, Norwich, Norfolk NR3 1SF. Tel: 0603 666 202. Price: £19.99



MOVIEFONTS

Animated Video Fonts

Amateur video producers are almost always scared to death by the price of animated fonts – many packs can cost well into triple figures. Moviefonts were designed with these people in mind. They are cheap, reasonably easy-to-use and effective on screen, though they are definitely for the home user. The fonts themselves are far from professional but that doesn't really matter too much.

There are a whole series of these fonts which cover a broad range of styles from rotating letters through balloons being blown up to neon light-type tubes. The pack supplied for review contained five fonts, all of which are in a *DPaint* Animbrush format. The files are easily accessible, sensibly laid out and come with example pictures. There is even a catalogue disk which shows all of the various typestyles available in the series.

The overall look of the fonts are highly variable, some border on professional whilst others have a definite amateurish appearance. The 'Marble Line' font even managed both at the same time, looking great for the first 12 frames then transforming itself into something almost horrific over the next 12 frames. The palettes used are also a little rough around the edges, often providing too much contrast. Worst crime of all is the 'manual', a sheet of A4, which although it contains all of the necessary information is hardly written for the beginner.

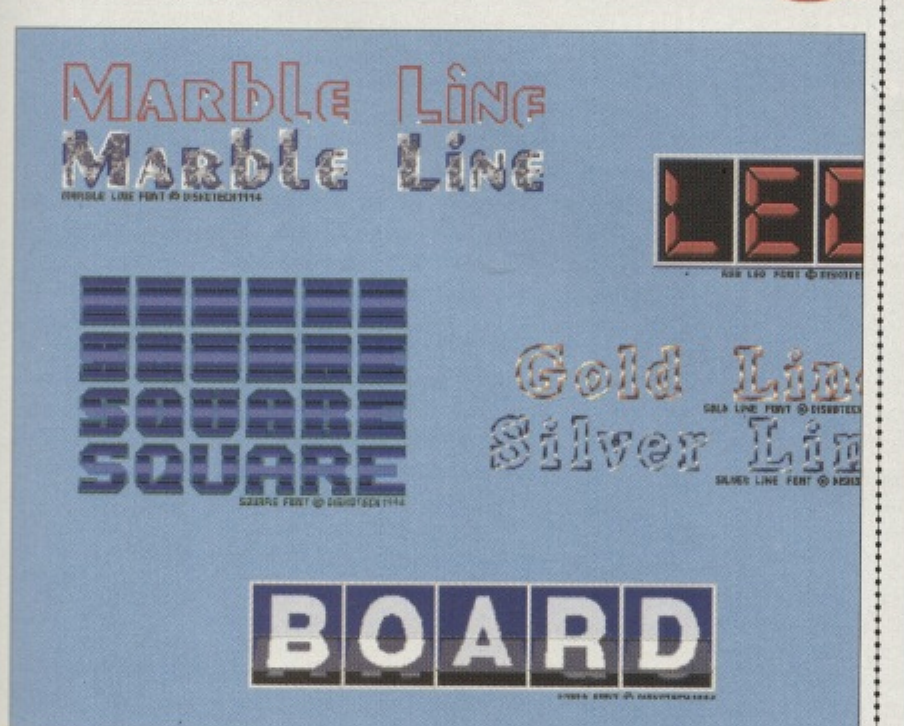
These are mostly niggles though. 'Marble Line' could be very usable if you only use the first 12 frames or play with the palette to get it looking smoother for all 24 (as in the screenshot below). The palettes in general can easily be manipulated to make all of the fonts more pleasant to the eye, which is a very subjective thing. The manual may be lax but even a real novice will understand how to use the fonts fairly quickly.

The true saving grace of this pack is the price, the font designers themselves being fed up of paying inflated prices and receiving products seldom worth the money. *Moviefonts* don't quite have that professional polish yet, but you can shine them up quite well with a little effort and there's even a test card and countdown clock included. Overall it's a well put together package, one which I look forward to seeing more of in the future.

André Digard

Diskotech, Melin-Y-Garth, Builth Wells, Powys LD4 4AW. Tel: 05912 242. Price: £15.00







BRILLIANCE 2

As *Deluxe Paint 5* limbers up for an Autumn release, *Brilliance 2* has already been unleashed and is selling for less than £45. Tony Horgan gets visual...

Released last year, *Brilliance 1.0* was the first program to give Amiga artists and animators a serious alternative to *Deluxe Paint* since it was released in 1985. Considering the user base and loyalty *DPaint* has built up over the last nine years, *Brilliance* has actually done a pretty good job of denting its monopoly. Electronic Arts plan to strike back very soon with *DPaint 5*, but Digital Creations have beaten them to it – the next version of *Brilliance* is already on the shelves. The scene is set for another colossal battle of the giants.

NEW STUFF

Before we dive into the in-depth analysis, here's a quick run-down of what has changed since the original release. The first thing any *Brilliance 1.0* user will notice is that *Brilliance 2* doesn't have a dongle. The original program had a dongle (a little widget that plugs into the joystick port which acts as a copy protection device), and would only work when this was plugged in. Dongles present a number of problems to the user, not least the fear of losing such a small but important bit of kit, which could suddenly leave you in the lurch with a useless piece of software. Fortunately that's no longer an issue.

The magnify function now has a new TrueView option in the TrueColour (HAM and 24-bit) version of the program. This allows you to view the magnified area in 'true colour', without the HAM fringing that puts a blurred outline around contrasting colours.

A new effect has been added to the drawing modes: rub through. This lets you rub through the to picture on the spare screen, as if you were wiping off the graphics from the main screen to reveal what's behind. When used in conjunction with the opacity setting, the image from the spare screen is mixed with the main picture to give a spooky effect.

The tweening section (the equivalent of *DPaint*'s Move requester) has had a few minor additions and adjustments. There are now buttons to switch or copy the start and end settings, and the anti-aliasing during tweening is also improved.

A 'flip book' mode has been included, which allows you to set up a range of frames in an animation, and play just those. This could be handy if you were working on a particularly long animation, and didn't want to have to sit through the whole thing each time you checked a change to a part in the middle or near the end. Now you can view exactly the part you want and make changes.

Previously you would have had problems loading a HAM or 15/24-bit picture into the non-true colour version of *Brilliance*. Now the program will convert these pictures to the number of colours on the current screen mode, and pick what it thinks is the best palette to convey the picture. You can also choose to have the image dithered or not, in order to mask the reduction of colours.

The last of the main new features is the animation presentation mode. This is designed to facilitate recording animations to tape directly from *Brilliance*. Once you enter animation presentation mode, all the menus, brushes and pointers are taken off the screen, which will display the first frame of the animation until you tell it to advance.

You can now set the animation playing by pressing any key. The animation plays through once (either forwards or backwards as dictated by a previous key-press), and will wait on the last frame of the sequence once it's played through. The menus and other bits will only pop back up when you press a key again.

This is a very useful feature, especially as you might want to use *Brilliance* to play back animations that you've created with, for example, *DPaint*. Let's face it, you've only one pair of hands, and it can be a hell of a job to start your video recorder rolling at exactly the right point, whilst trying not to record those annoying menus and pointers at the beginning and end of your films.

While we're on the subject of animation playback, I should mention that *Brilliance* outscores the currently available versions of *DPaint* by playing sequences at up to 50 frames per second (or 60 on NTSC displays) for completely smooth animation. This does, of course, depend on the complexity of the animation, the screen resolution and number of colours used. *DPaint* never manages anything over 30 frames per second, no matter how simple your animation. So even if you prefer to use *DPaint*, or any other IFF animation package for actually creating your animations, you could load them into *Brilliance*, and record them with a superior frame rate.

SPEED

Brilliance 2 is much, much faster than *DPaint4*. Although some operations are almost identical in terms of speed (morphing brushes for example), overall *Brilliance* leaves it standing. It's the general operations that make so much difference. For example, cutting out the little frog from the demo picture (left), and moving it around the screen with the mouse in *DPaint*, the frog goes into Star Trek transporter mode, turning strange colours, disappearing, and then re-appearing somewhere else on the screen in a futile attempt to keep up with the mouse. The same task in *Brilliance* is handled with extreme ease – our little green friend slides around the screen without any delay. A good turn of speed isn't so important when using low-res 32 colour screens, but once you get up to 256 colours and above, especially in high resolutions, it's essential if you want to keep any flow in your work. The last thing you want is to be held up by a slow, cumbersome piece of software, and *Brilliance* does its best to avoid this.

MEMORY USAGE

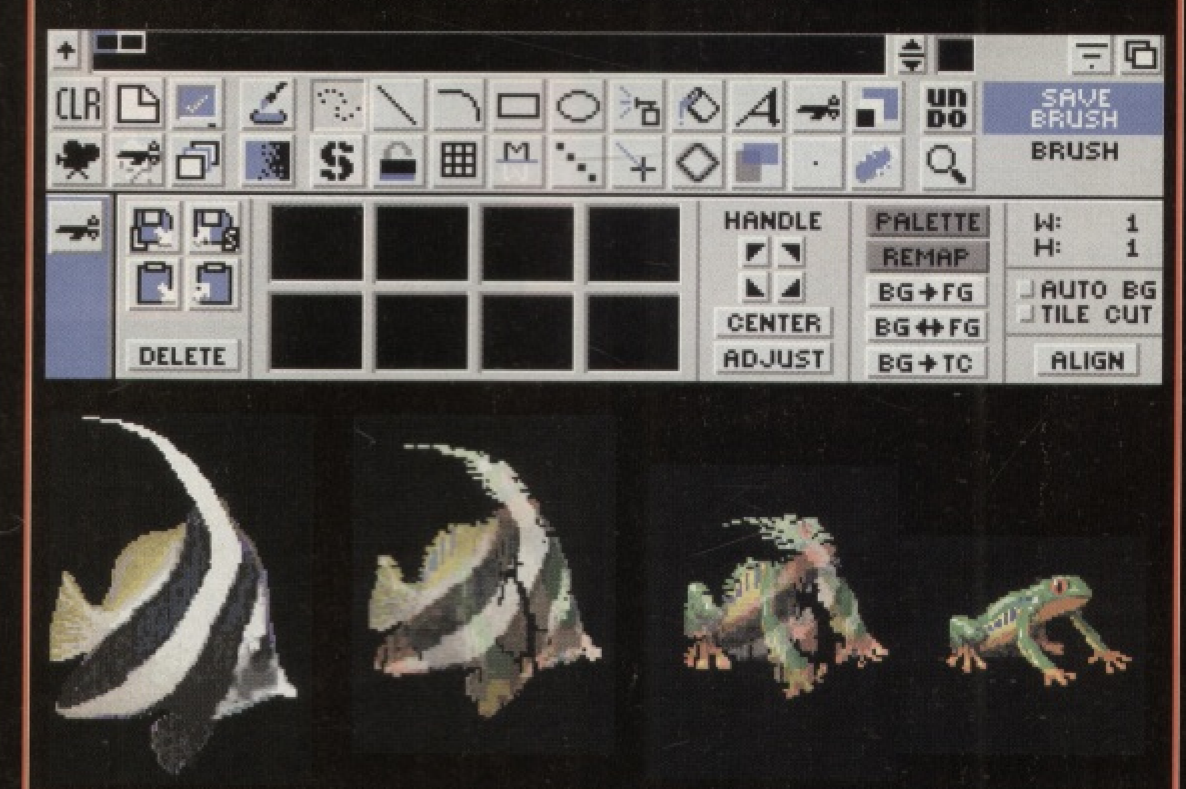
The system requirements state that a minimum of 2Mbs of RAM is needed, and recommends 4Mb. But even with 6Mbs, it can run out of memory surprisingly quickly. To make full use of the program's more powerful features, you'll really need a hard drive (bear in mind that this will usually eat around 0.5Mb of RAM too) and at least 4Mbs of RAM, but I'd recommend as much as you can afford if you want to use all the Double Pal HAM 8 modes of the AGA machines. Still, if you only need to operate in low-resolution, an expanded A500/A600 or a stock A1200 would be sufficient. In general, our tests revealed that identical operations required slightly more memory for *Brilliance* than *DPaint*.

THE ESSENTIALS AND MORE

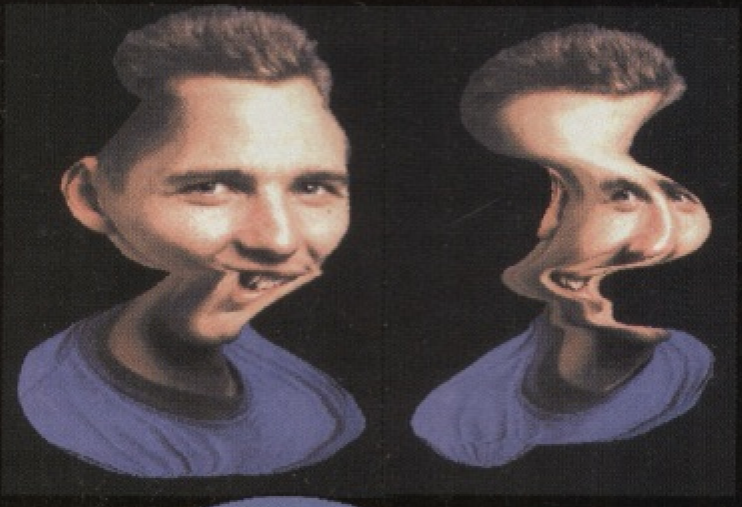
There's not enough room to cover all the features of *Brilliance 2* in this review, but you can assume that just about anything *DPaint 4* does, *Brilliance* can do too. There are some exceptions, but not many. However, even though I rate *Brilliance* higher than *DPaint*, I wouldn't like to have to ditch the old faithful altogether. In fact, there are still many operations that I'd prefer to use *DPaint* for,

BRUSH MANIPULATION

The powerful brush manipulation features are one of the most exciting aspects of *Brilliance 2*. Any part of the screen can be picked up and used as a brush, either by defining a rectangular area, or manually cutting out an irregular shape with the mouse. Unlike *DPaint* which can only remember two brushes, here you can keep up to eight brushes in memory at once. When you cut out a brush, it can be stored in its own spot on the brush palette, from where it can be picked up and used later. These are some of the possibilities thrown up by the brush functions.



Morphing one brush into another is very similar to the same option in *DPaint*. Unlike dedicated morphing programs, in which you decide which parts of the first image will become which parts of the second, all you need to do here is select the two brushes, tell it how many frames you want the transformation to use, and hit start. The results are almost identical to those you would get from *DPaint*, and take the same length of time to render. At the end of the process you are left with an Animbrush that starts with the first brush image, and changes to the second. The more colours and frames you have available the better – otherwise they tend to disintegrate into a mass of random particles and then reform into the destination image.



Another effect offered by morphing programs is warping. Warping is when certain parts of the image are stretched or shrunk. Certain types of warps can be emulated by selecting a filled drawing tool (say a solid circle, or a freehand filled line), and telling it to fill the shape with the brush. The results can be very strange.



Wrapping brushes onto spherical objects is a doddle with the Stretch option. Alternatively, you can get a fish-eye lens effect with the similar-but-different Shape option. Both of these can be combined with any of the other drawing tools for even more effects.

SPECIAL EFFECTS

Brilliance 2 has a wide selection of pixel effects: colour, tint, colourise, brighten, darken, stencil, mix, smooth, smear, average smear, range, cycle, random, dither 1 and dither 2, negative, halfbright, and rub through. Here are some examples of the more interesting effects.

NEGATIVE. This turns all selected pixels into their negative or "opposite" colours. Black becomes white, blue becomes red and green turns to purple, as if the sliders on the RGB colour controls have been mirrored around a central axis.

RUB THROUGH. This is like etching through the main screen to the spare screen. There are plenty of "serious" uses for this, as well as all the possibilities it throws up for creating abstract pastiches and other weird images.



BRIGHTEN/DARKEN. Obviously this either makes the selected part brighter or darker than before. The effect is just like twiddling the brightness knob on a TV. All you have to do is fiddle about until you are satisfied.

COLOURISE. Colourise gives the impression of viewing the selected area through a coloured sheet of glass, but still leaves some of the original colour showing through. Tint is a similar but stronger process.



mainly due to differences in the way the two programs work. One thing I'll definitely still use *DPaint* for is its wonderful symmetry functions, which *Brilliance* touches on, but doesn't come near.

NIGGLES

Anyone who has used *Brilliance 1.0* may be a bit disappointed by the lack of major new features in this update. Most of the changes will make life easier, but not give much more in the way of new creative options. The lack of JPEG support is surprising. Also, it would have been nice to see an integrated grabbing section, which could be used with VIDI or any other popular video digitiser to grab images from within the program. Combined digitising and editing software has been around in the music sector for years – isn't it time the visual side got in on the act?

CONCLUSION

Brilliance was a superb program in its original version 1.0, and the current changes have made it an even hotter property. Feature-for-feature, it beats *DPaint 4* with ease, which makes it the best graphics and animation package you can buy for your Amiga. And, as if you needed any more excuses to buy it, although the RRP is £99.00 it's available to CU AMIGA readers for the crazy knock-down price of just £43.40! (though stocks are limited). At this price, it's an absolute steal, and anyone who passes it up needs their head examining.

NEW FEATURES

The new features incorporated into *Brilliance 2* which were not present in *Brilliance 1*, are as follows:

- NO MORE DONGLE! The anti-piracy dongle is no longer needed. In fact, the program is now completely free of copy protection.
- MAGNIFY WITH TRUE VIEW OPTION. Eliminates fringing when examining HAM images in magnify mode.
- RUB THOUGH. A new effect that allows you to rub through the main image to reveal the spare image.
- TWEENING INTERFACE ALTERATIONS. The layout of the tweening section has been changed to make room for the load and save gadgets for tween settings.
- FLIP BOOK. This lets you view specified sections of the animation, instead of the whole thing from start to finish.
- COLOUR CONVERSION ON LOADING. You can now load pictures with more colours than the current screen mode, without changing screen mode. For example, you could load a HAM picture into a 64-colour screen, and the colours would be re-mapped automatically, with optional dithering.
- ANIMATION PRESENTATION MODE. An animation playback mode designed specifically for those recording animations to video is now included, making the cuing process much more friendly.
- CUSTOM SCREEN SIZES. Custom screen sizes now need not be in multiples of 16.

FILE FORMATS

With hi-res 24-bit images, or any other large image, the JPEG file format is usually the most effective for storage, as it compresses picture files to a fraction of their original size. *Brilliance 2* cannot load or save JPEGs. This is a big oversight, as you could quite easily create an image with *Brilliance* that would be too big to fit onto a floppy disk. If you're a professional Amiga artist, you are certainly going to need to transfer images onto different machines now and then. If you can't actually get your images off your hard drive and onto a floppy, you'll probably have to fork out for an expensive storage system such as a Syquest drive.

If you really do need JPEG compatibility, the best option is to use a JPEG loader patch program, that can give almost any graphics program JPEG loading and saving support, such as Pegger which was reviewed in CU AMIGA July 1994 issue, page 117 (£99 from Meridian Distribution, tel: 081 543 3500).

Alternatively, you can convert your IFF images into JPEG format with an image processor such as *Art Department Professional* (£199.95 also from Meridian Distribution see above paragraph for telephone number).

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EASE OF USE 90%
No pull-down menus, but the custom interface is user-friendly and many of the hotkeys are identical to DPaint.

VALUE FOR MONEY 96%
This is the bargain of the decade. A cutting edge graphics package at a bargain bucket price.

EFFECTIVENESS 92%
Very good, thanks to the combination of speed, features, and a user-friendly interface.

FLEXIBILITY 90%
101 uses for such a powerful program, from image creation, to processing, to animation and more.

INNOVATION 92%
Two main innovations here: technical excellence (speed and features), and the pricing from retailers.

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OVERALL 92%

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SX-1



The SX-1 can embellish your CD32 with almost all the capabilities of an A1200.

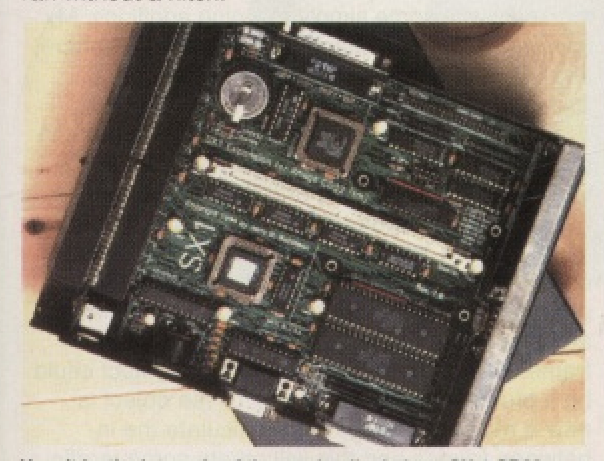
The fabled SX-1 CD32 expansion is now available, albeit in very, very limited supply. Andy Leaning and Tony Dillon take a look at one of the first CD32 expansion units in the UK.

It's been a long time coming. The Microbotics SX-1 has been rumoured since the CD32 was first announced, now it's finally here and, blimey, it works. The SX-1 promises CD32 owners all the capabilities of a full A1200 without sacrificing any of the functionality of the CD32 – ie you can now do almost everything you can with an A1200 *and* play CD32 games *and* plug in an FMV module.

LOOKING GOOD

Installation is easy. The SX-1 plugs into the CD32's expansion port at the rear. (The port that was previously only used by the FMV module). At the back of unit there are interfaces for an IDE hard drive and a Parallel printer. On the left-hand side there is the Parallel printer interface cousin – the Serial link, a floppy drive interface and AT keyboard port on either side of it and a small sound port. On the right-hand side there is a connector for a RGB monitor.

Once the SX-1 was up and running, everything went smoothly. Software booted and loaded from floppy, and the CD32's CD-ROM drive, identified as CD0, was easily accessed from Amiga software, We tried all manner of normal A1200 titles and didn't have any incompatibility problems. We also tried the Aminet CD and the files unarchived to floppy perfectly. A nice touch is that the SX-1 prevents the CD32 from resetting when you open the fliptop lid, and allows you to change CDs easily without rebooting between changes. CD32 games ran without a hitch.



Here it is, the internals of the much talked-about SX-1 CD32 expansion. Note the large central SIMM expansion.

RIPPED APART

Having passed initial tests, we then went a stage further. Four small screws (two on each side) were begging to be undone and the case opened, so unscrew them we did. Lifting the lid from the case revealed a compact, densely populated, circuit board packed full of goodies such as a single SIMM socket for RAM expansion to 4 or 6Mb and a secondary internal IDE port allowing for further hard drive storage. Incidentally, on the back of the cases is a hole which could, in theory, be used to connect external IDE devices to this internal port – but no further details were available at the time of writing.

SX-1 also has a bank of four jumpers which can set the amount of RAM present and delay power up for 10 seconds (which is handy with hard drives that require a warm up period?). The underside of the circuit board, however, did look as if some last minute changes had been made, but as it was one of the first production units this could be expected.

CONCLUSION

The SX-1 is technically a good product, it does what it sets out to and does it well. With the SX-1 you can effectively turn your CD32 into an A1200, have a CD-ROM drive and FMV capability as well.

The addition of PCMCIA slots, better boxing and a trapdoor slot would have made this a definite must-have expansion. However, it's a good product and very useful for CD32 owners who want more. CU

HMMMM ...

It has recently been reported to CU AMIGA that the CD32 ROM, the controlling software inside the console, has several bugs. However, whether you are playing CD32 games, watching FMV movies or listening to CD audio discs these problems won't cause any problems, in fact you won't even know they exist.

They are reportedly in the Amiga ROM and internal circuitry of the CD32 and won't show up in normal CD32 activity. However, if you use the CD32 for more than playing games or watching movies, they may, if they really do exist, cause problems after prolonged usage.

CU AMIGA is currently investigating this scenario to find out if they do actually exist, and if they do, just how serious a problem they will present. We will be bringing you the full results of these investigations in the very near future – watch this space.

THE EXPANSIONS IN FULL

The SX-1 provides the full complement of A1200 external interfaces and some extra goodies as well such as:

- An RGB monitor interface.
- Parallel printer and Serial (via a 9-pin D socket)ports.
- An AT keyboard interface.
- A standard Amiga floppy disk drive interface.
- Internal and external IDE hard drive connectors. The external connector being a 37 pin D type.
- A single 72 pin SIMM socket to hold 2 or 4Mb of extra RAM.
- A battery backed up clock.
- A din Audio connector.

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EASE OF USE ◆◆◆◆◆◆◆◆◆◆ 87%
Plug in and go – but there weren't any manuals to explain the various features.

VALUE FOR MONEY ◆◆◆◆◆◆◆◆◆◆ 85%
Pretty good, but not outstanding.

EFFECTIVENESS ◆◆◆◆◆◆◆◆◆◆ 85%
It's not bad, but what about PCMCIA?

FLEXIBILITY ◆◆◆◆◆◆◆◆◆◆ 87%
Good, but really should have PCMCIA and the trapdoor for full compatibility.

INNOVATION ◆◆◆◆◆◆◆◆◆◆ 92%
Excellent, although over due, the SX-1 is an important development for the CD32.

> *Alongside the FMV module, it's the best expansion for the CD32.*

OVERALL 89%



This scene took over seven hours to render in Ray Trace mode on an Amiga with a 25MHz 68030 and 68882. See if you can spot the deliberate mistake.

IMAGINE 3

At last *Imagine 3* is on the shelves. Simon Smith looks for new features, finds a new price and, er ... renders.

It has taken a long time to get here, but the way in which the *Imagine 3* works from previous versions has not been altered in the slightest. You still create objects in the Forms editor, add textures in the Detail editor, arrange them in the Stage editor, add movements and special effects in the Action editor and finally render the images in the Project editor.

A new editor has been added for creating Splines (smooth curves), although it will probably get most use as a font editor. PostScript type 1 fonts can be loaded and converted into proper, solid Imagine objects. Tests have shown that not all fonts are compatible, but those that do work render beautifully – very smooth and extremely professional looking.

ALL CHANGE

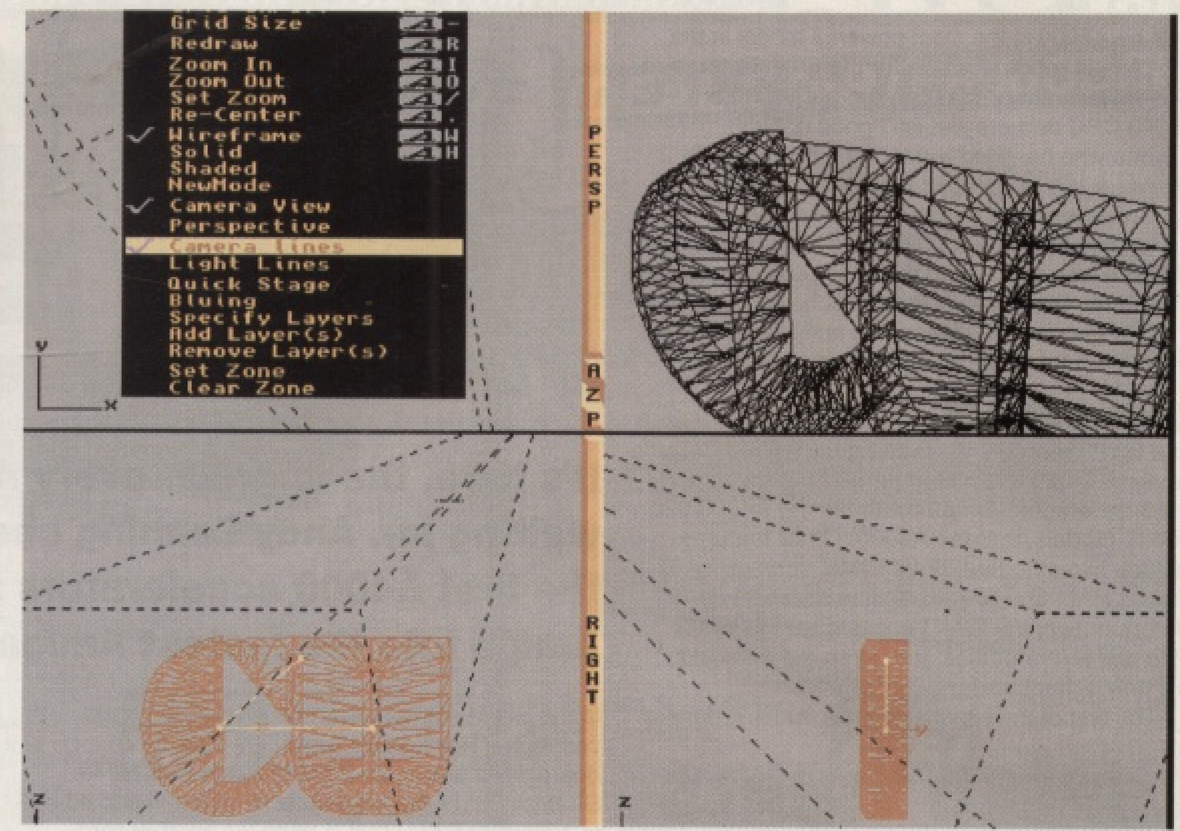
It is when creating objects that the other improvements made to release 3 become apparent. As soon as you start dabbling with the Stage or Detail editors, the changes to the perspective view window in the top right are pretty obvious. Objects can now be rotated and views zoom in and out as you twiddle with the mouse. It's very intuitive, and surprisingly nippy. The ability to examine objects from a variety of angles makes designing complicated scenes a lot easier, as does the option of putting different objects in different 'layers' so you can choose what is visible and what is hidden. For example, in a scene featuring a road and some cars, the detailed cars can be hidden whilst you work on the road. Not drawing the detailed car objects will make screen refreshes a lot faster. Camera lines will also appear on-screen, which will make it easier to predict the view that will eventually be rendered.

Still in the Detail editor, the way in which brushes and textures are handled has been improved markedly, and now you can have as many of both as as you please. The number of predefined textures provided has also increased markedly with some simply stunning additions. My favourite is the Gas Giant: wrap it around a sphere, and use a FireBall light object to recreate a Shoemaker-Levy animation.

There are plenty of other new features too: the shape of an object can be quickly altered using various tools for bending and rippling, but perhaps the most important new concept is that of 'states'. Each *Imagine* object can have a different colour, texture, shape and position. These are all grouped together as a state, and in an animation an object can have a different state for each frame. For example, in frame one the object could be a blue sphere, but in frame 10 the object is now a red cube. *Imagine* will calculate the in-between frames and this will create some terrific morphing possibilities.



The lattice tool created the background from a simple plane, and a new texture added a touch of class to the text.



At last the Perspective window gains a real-time manipulation option.

The bones feature is a new addition which, when combined with states, provides the would-be film maker with some amazing tools. Using bones objects can realistically move and change shape as the object's 'skin' moves and stretches realistically. Bones are by no means a tool for the beginner, but anyone upgrading from *Imagine 2* will love them. A particle option has also been added, and this will cause the facets that make up an object to be move individually for weird water or smoke effects.

EXTRA SPECIAL EFFECTS

Imagine can apply an effect to each object, for example rotate or explode. There are now two global effects which can be added to the entire scene. The first is lens flare, which adds a realistic flash of light to a scene around each light source. The second is Haze, which adds a great distance effect. Both add a near-photographic effect to high resolution renders. Effects can now be applied to light sources as well as for quite venetian blind shadows.

There are still a few bugs still lurking inside *Imagine*. Occasionally sizing information set in the Stage editor gets 'lost' and needs to be fed in by hand into the Action editor. Also, *Imagine*'s bespoke stars have stopped moving depending on which direction you look at them. This means for space animations you will need to create your own star-fields rather than rely on *Imagine*'s.

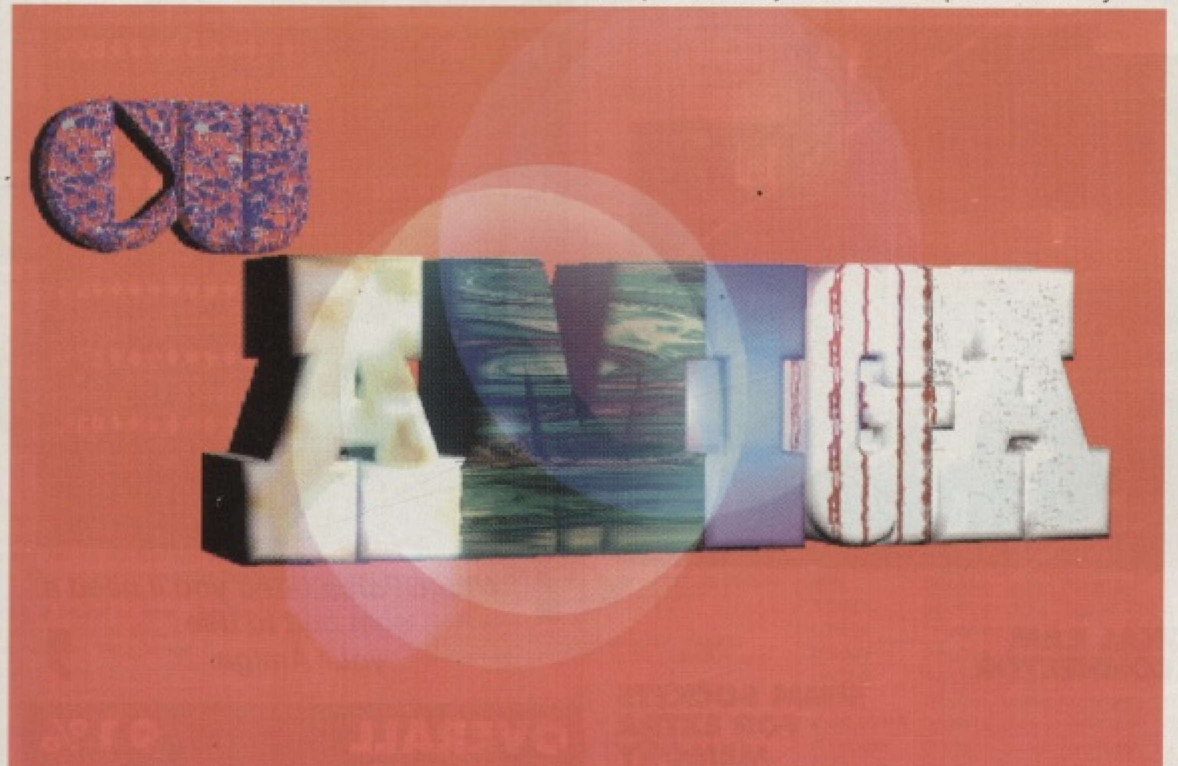
Perhaps the most important thing to remember when considering an upgrade from previous versions is that you will need a beefy Amiga. There is no point getting *Imagine3* if you have an unexpanded A1200, as not only will you not have enough memory to load it, but you will grow old if you start experimenting with the new features. Several times I have set up a complicated render to happen overnight, and come back the next morning to find it 30% complete.

Simple logos are OK, but if you are thinking of redoing *Babylon 5* a 25MHz 68030 and 68882 is not fast enough, even with a 50MHz 68882/maths co-processor system time will pass extremely slowly. An ideal system would consist of an A4000 stuffed with RAM and one of the new 68040 accelerators. It's only with this sort of processor power that you'll be able to afford the time to experiment with all the new features, and even begin to do this program justice.

Imagine is fast becoming an Amiga classic, and the release of *Imagine 3* brings some very exciting new features to experiment with. It will be extremely interesting to see how it measures up against the monster *LightWave* program, which creators NewTec have recently announced will be available as a stand-alone package.

SPECIAL OFFER

You can now upgrade to *Imagine 3* from any 3D package for just £89.95 plus £3.50 post and packaging. Make sure you mention CU AMIGA when you place your order.



Just some of the new textures, all applied to a PostScript font with some lens flare for a finishing touch.

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EASE OF USE 90%
The excellent new manual really makes a difference.

VALUE FOR MONEY 85%
The RRP is pricey, but the on-the-street pricing is a lot different.

EFFECTIVENESS 93%
Superb - renders look really great, especially with the new effects.

FLEXIBILITY 94%
So many tools, options and features. It will keep you experimenting for years to come.

INNOVATION 90%
Many new features not seen before in a package this affordable. (If you shop around for the best price!!!!!)

"The best reason to get an A4000/040 yet."

OVERALL 90%

GVP GFORCE ACCELERATOR

It's here, the upgrade every A4000 owner has been waiting for. Andy Leaning checks out one of the first A4000 accelerators and turns his Amiga into the fastest Amiga available.

CU AMIGA TOP RATED

The A4000 is the most powerful model in the Amiga range. And yet for many users even all the raw power that its Motorola 68030 or 68040 CPU delivers just isn't good enough. Anyone who has tried rendering a complex 3D image, or any other other power-hungry graphics applications on the Amiga will testify to this.

For this reason A4000 owners have been crying out for a way of boosting their computers for a long time. Now, Great Valley Products, have come up with the goods and released an aptly named accelerator card for power-hungry users.

GVP GFORCE

The GVP GForce 040, code name T-Rexx, is, as its name implies, a 68040 40MHz based card. It will work on both A4000 systems, the A4000 030 or 040 models, and the A3000. Other features include two standard 32-bit SIMM sockets for adding RAM and two expansion sockets. Unfortunately, the SIMM sockets can only take 4Mb or 16Mb modules and, even more sneakily, will only accept custom GVP SIMMs.

The first of the expansion slots, running parallel to the SIMM sockets, is an additional RAM card connector. Having only two SIMM sockets on board limits maximum RAM to 32Mb (two 16Mb SIMMs), but using this connector you can add up to 128Mb of RAM. This is done via another card, (can be either 4Mb or 16Mb populated) which plugs into the connector, this card has an additional six SIMM sockets, that when populated with RAM give 96Mb (six x 16Mb). When you add this to the 32Mb on-board RAM you get whopping 128Mbs of RAM.

The second expansion slot is exciting. It's a full DMA port, allowing GVP to develop a series of further expansion cards that are connected directly to the processor and high-speed RAM, rather than indirectly going through the system BUS like other expansions. This approach also means that a precious Zorro slot isn't used. Sockets of this nature are commonly available on PCs, and are known as Local BUS sockets. Having a Local BUS connector for the Amiga is a major development for the future expansion potential of the A4000, and GVP can only be applauded in taking such a step. Currently, GVP have only announced one product for this connector, a SCSI-2 interface, but they should easily be able to develop Ethernet, graphics accelerators and other enhancement boards for it.

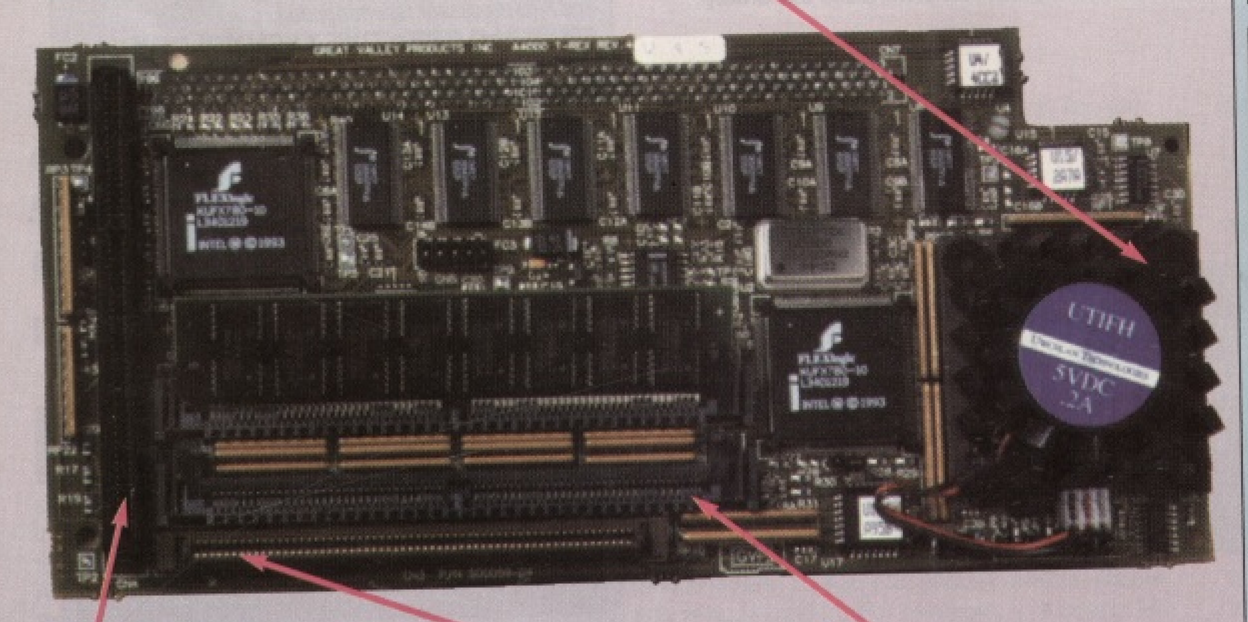
At present, the GForce card comes with 4Mb of 60ns RAM and a 40MHz 68882 maths co-processor pre-installed. I ran all my favourite Amiga applications and they all worked flawlessly. All of them also benefited tremendously from staggering increases in speed. Full results of various speed tests can be found in the panel 'speed trials' (far left).

Overall, the GForce card improved most operations, slashing processing times by almost half. For example, one operation in *ImageFX* took just 15.1765 seconds compared to over 29 seconds on a normal A4000! How's that for speed?

SPEED TRIALS

TEST	A4000 040	A4000 040 WITH GFORCE
Apply Sharpen operation in *ImageFX*	35sec	15.1765 sec
*Hanoi (15 rings)	29.6372sec	14.37 sec
LightWave Render	3.20 sec	1.39 sec
@AIBB Sieve	10.54	26.12
@AIBB SAVAGE	14.71	26.75
@Sysinfo MIPS	15.11	30.53
@Sysinfo MFLOPS	4.82	7.14

* Hanoi: an ancient puzzle where a number of rings of growing diameter are moved from one pole to another and then to a third pole, but at no point must a larger ring be on top of a smaller one. The Hanoi program solves the problem, giving an indication of how fast the computer can think – the more rings the more complex.
@ denotes tests where a higher figure means faster performance (not in seconds).



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Fitting is a nightmare, but this isn't really GVP's fault. Should definitely be fitted by an engineer if you're not experienced. Once fitted, you'll never have any problems.

VALUE FOR MONEY ♦♦♦♦♦♦♦♦♦♦ 81%
Seriously expensive compared to IBM/Mac accelerators, but for the power it delivers to Amiga users it's worth it.

EFFECTIVENESS ♦♦♦♦♦♦♦♦♦♦ 95%
Feel your Amiga straining at the leash with all the power.

FLEXIBILITY ♦♦♦♦♦♦♦♦♦♦ 87%
Okay, but watch out for further expansions.

INNOVATION ♦♦♦♦♦♦♦♦♦♦ 93%
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> *With GForce fitted you'll need a seat belt to use your Amiga.*

OVERALL 91%

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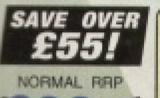


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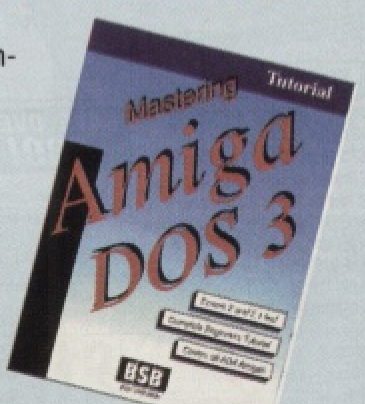
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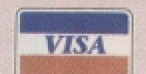
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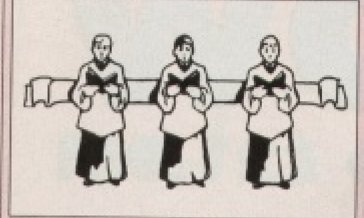








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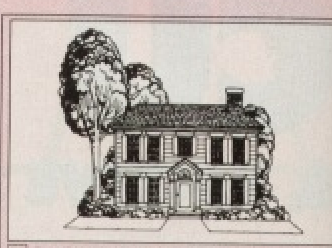
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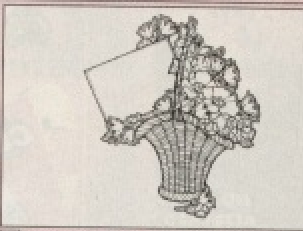
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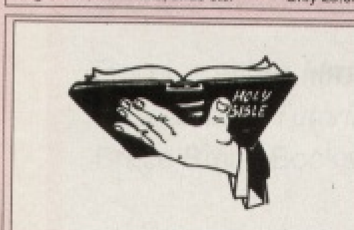
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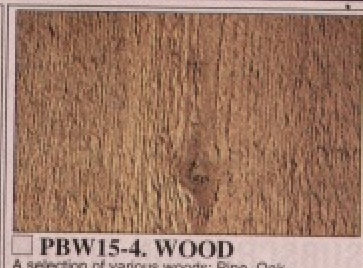
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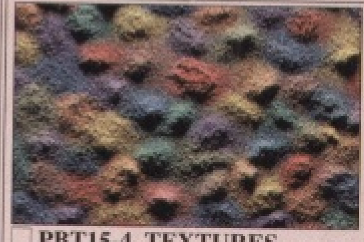
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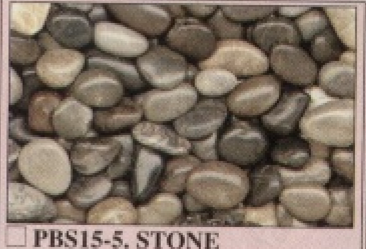
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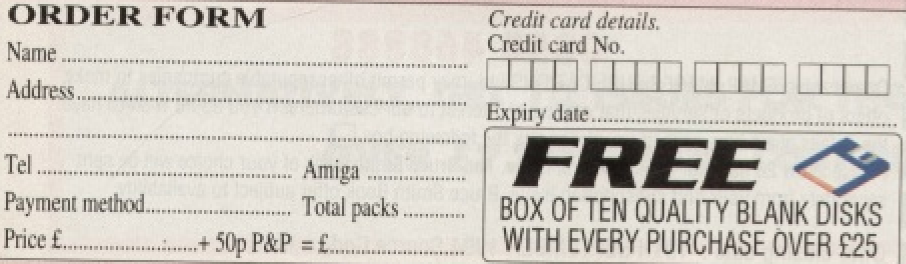


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HEART TRACK

Throw away your stop-watches, André Digard checks out the latest Heart Rate Monitor.

If you exercise frequently you will appreciate the usefulness of knowing exactly how your heart is performing. The fitter you are, the less your heart rate changes with exertion. So for all you fitness fanatics, Healthcare Technology Ltd have launched *Heart Track* – a simple little heart-monitoring device which you strap onto your chest. It comes with a separate receiver which connects to the serial port of the Amiga and a disk containing the monitoring software. Once you have loaded it up and strapped it on, it's ready to go.

Heart Track shows a large display of your heart rate and a graph with your comparative heart trace over a period of time. So, for example, you could use it to keep track of your heart rate during training sessions and then plot a graph to compare your heart rate with earlier training sessions.

Heart Track doesn't just measure your heart whilst you are exercising, drinking a cup of coffee has an interesting effect for example. That's where it ends though, and I was mightily surprised for several reasons. Firstly, why was the transmitter box designed to strap onto your chest? Anyone who is familiar with cardiovascular technology will know that a reliable reading should be taken from the wrist and it is more comfortable for the user.

The transmitter is also overly large – as a comparison Casio produce an ECG monitor which fits inside a watch.

Also, there is no facility to read blood pressure which is something that normally goes hand in hand with this type of product. The addition of blood pressure readings would turn it into a superb laboratory system for schools and colleges. More facilities for improved accurate distinctions would be useful for using the machine for serious study.

Also, The option of wiring it to the receiver would make it far more versatile in range. The transmitter range is very small, limiting *Heart Track* to a single exercise machine.

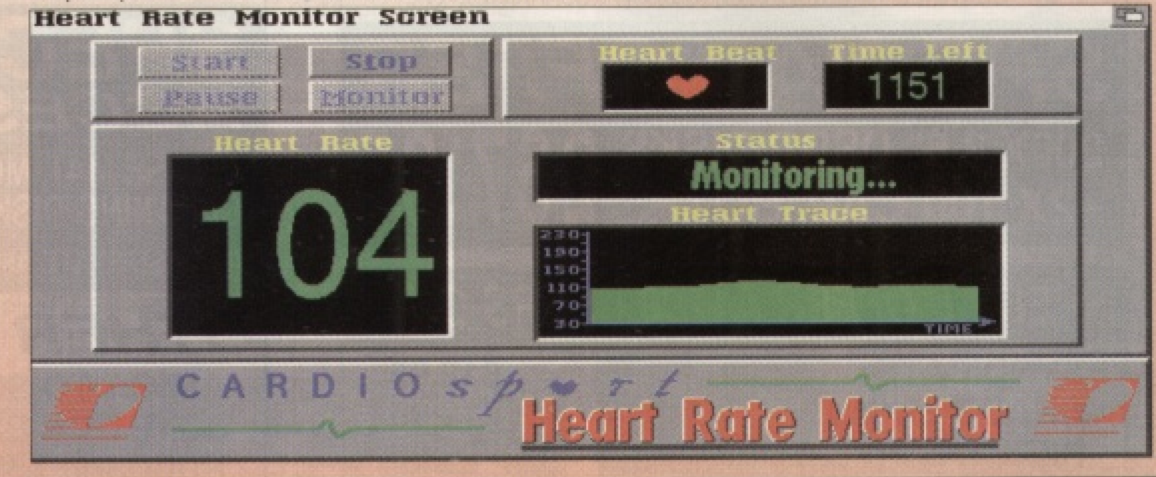
However, the excellent quality of construction is superb, the transmitter is even waterproof for those sweat-dripping sessions and there is a thoughtfully-included strap for the receiver. The presentation is what you would expect for the price, the manual is very brief and clear.

My fitness trainer was fascinated. I'm still not convinced though.

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COCHLEAR CONSCIOUSNESS

Tony Horgan sits up straight and pins back his ears as he boots up a new ear training system.

If you ever wanted to tune a piano, but couldn't recognise a pure note, *Cochlear Consciousness* is just what you need. It's designed to teach the ear to recognise chords, chord progressions, 'just tuning', temperament tuning and absolute pitch. It does this with a collection of six independent programs, all of which revolve around a similar basic sound generator system.

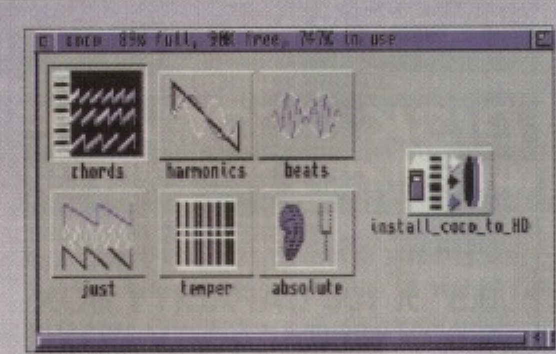
The main display is pretty much the same for all the programs. The top section has a piano keyboard arrangement with the black notes in between the white notes, as opposed to being offset above and to the side as they appear on a real keyboard. You can play the keyboard by clicking on any of the keys. Holding the mouse button and moving the mouse away from the key will sustain the note, allowing you to click more notes to make chords.

Prodding the keys isn't going to get you far, so there's a quiz option included to test your chord and pitch recognition skills. It works in much the same way for each program. A note or chord is played by the computer, and you have to play it back by selecting the right notes or harmonics.

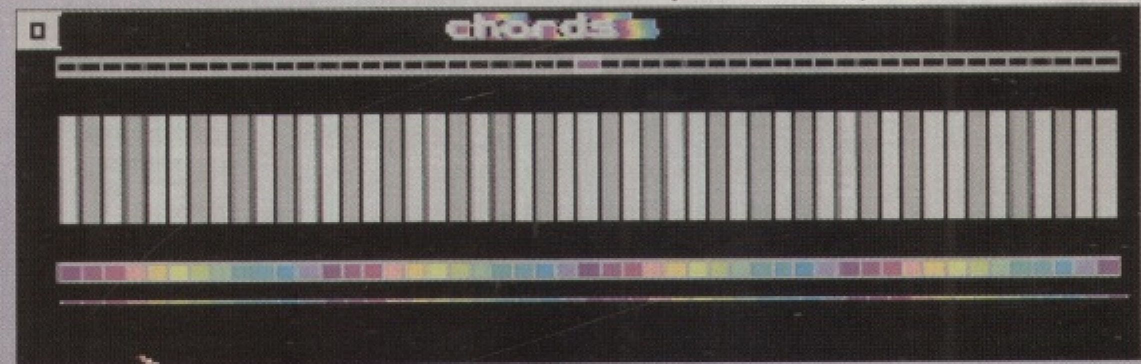
In order to keep the sounds 'pure', not complicated by unnecessary harmonics, a simple synthesised wave is used for all the notes. Unfortunately, this sounds like the last moments of a demented wasp, and really starts to grate after as little as a few seconds. This might seem a small niggling point, but it's not when it drives you crackers and forces you to quit the program just to give your ears a rest. The overall look and feel is rather amateurish. However, if for any reason you feel the need to train your ears in this fashion, then *Cochlear Consciousness* is definitely worth a look, if only because there seems to be nothing else like it available.

Available from: Piercepton, 375 N.Quince Street, Salt Lake City, UT 84103-1641. Tel: 801 521 7215 Price: $150

60%



Each of the six parts of the system can be loaded separately, which keeps RAM requirements to a bare minimum.



The chord section plays you a collection of notes, and asks you to click on the keys to recreate the same chord.



ALTERNATIVE 3D TEXTURES

Looking for a collection of decent 3D textures for *Scala*, *Imagine* or *LightWave*? Look no further. Andy Leaning is here with the latest volume of 3D Textures from Alternative Image.

If you use your Amiga for graphics you'll need a source of high-quality images. No matter what sort of work you do, be it 3D rendering, video titling, or presentations, decent backgrounds and textures are a must.

In fact, a good surface on a 3D model or backdrop for a presentation will completely change the quality of your work. Whilst you may get away with using a low-cost scan from one of the many clipart books available your work just won't stand out.

DO IT YOURSELF?

But where can you get decent artwork that you can use without incurring charges? There are plenty of photo library books available, but these normally have a copyright so in order to use them you will have to pay a fee to the copyright holder. You could try making your own illustrations, by either painting your own backgrounds or photographing natural environments and then scanning them, but both of these require you to have some artistic skill and expensive scanners if your pictures will be of any quality.

High resolution, AA or 24-bit clipart is another solution. These are files where someone else has done the hard work for you and created Amiga compatible graphics files. Alternative Image Creative Presentations are now selling a 12-disk set, *Alternative 3D Textures*, of such images, each disk being packed with different pictures. Previously, they released similar disk sets, but these were made up of multiple versions of each file, each in different formats.

The latest set, volume 3, uses just one file format (JPEG) which has a better compression ratio, enabling Alternative Image to cram more images on each disk. Programs which read JPEG files are commonly available such as *ImageFX*, *AdPro*, *Pegger* etc.

If you're heavily into Amiga graphics you should already have a program capable of reading JPEG files, if not you can't be that serious!

PICTURES GALORE

There are over 120 different pictures supplied across the 12 disks. These span practically every area you could want, including pictures of the A1200 circuit board, rippled water surfaces, plants and vegetation, skylines, sunsets, coastal views, maps of the USA, UK, Europe, and the world, as well as a variety of 3D rendered images. I've tried to capture the diversity of the pictures supplied in the samples shown on this page.

So what does it look like like? The picture quality is superb, though there is a certain loss of detail in some images, the A1200 circuit board for example. Given that Alternative Image, the creators, are promoting these pictures as textures to use in 3D rendering this loss of detail isn't as serious as it would be if they were being sold as DTP clipart where fine detail would be needed. Several images, particularly those of people, also suffer from pixelisation around the edges, this I suspect, is a result of using JPEG compression, which is a shame as they are otherwise very good.

CONCLUSION

For users whose principal Amiga activity is creating presentations, 3D rendering or painting I have no hesitation in recommending this pack. The quality of the images are superb, the quantity supplied is amazing and the price for such a large number of impressive pictures is a bargain!

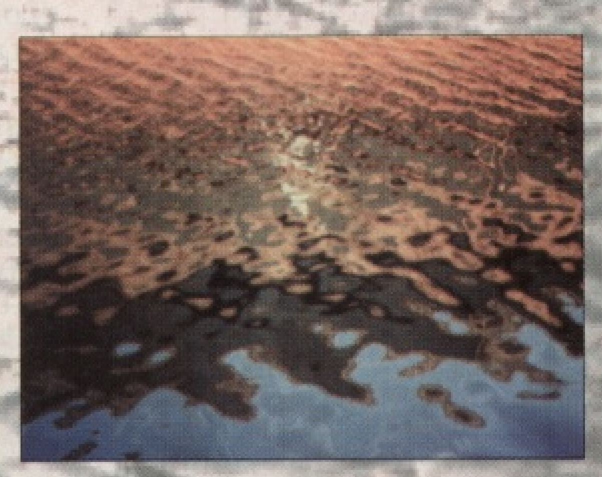








All the pictures on this page are examples of just some of



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EASE OF USE 85%
IFF file format would have been easier, but anyone serious about Amiga graphics will own a program capable of loading JPEG files anyway.

VALUE FOR MONEY 91%
Superb, over 100 images for under £50!

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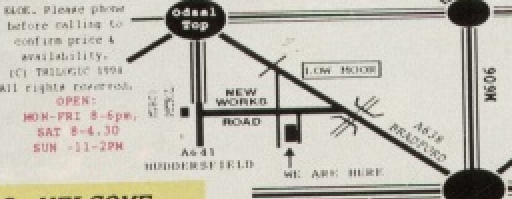
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GO FASTER BOARDS

Everyone wants extra speed and more memory. Now there are even more options than ever. Tony Horgan dissects the main players for the A1200.

BLIZZARD 1204

The original Blizzard 1204 RAM board is still available for those who need the extra RAM, without the expense of an accelerator. The 1204 comes in two configurations, one with a PLCC 33MHz 68882 FPU, and one without.

Both boards have 4Mb of RAM installed, along with a clock. Unlike most of the other boards, the Blizzard 1204 only extends halfway down the length of the trapdoor slot, which makes it much easier to install than most of its competitors. The RAM is in the form of permanently surface-mounted chips. There are no SIMM sockets for further RAM additions.

If all you want is some extra RAM, and you think an extra 4Mbs is going to be enough, then this is definitely one of your best options. Bear in mind that if, in future, you need to add more RAM, you'll have to get a whole new board, or get a 16-bit PCMCIA RAM card.

Even though there isn't a processor on the board, your A1200 will benefit from the addition of fast RAM, which will speed up many applications and certain games, although not as much as an accelerated processor would. Sysinfo clocked it at 2.69 MIPS.

Available from: Gordon Harwood Computers, New Street, Alfreton, Derbyshire DE55 7BP.
Tel: 0773 863781.
Prices: £169.95, £249.90 (with 33 MHz FPU).

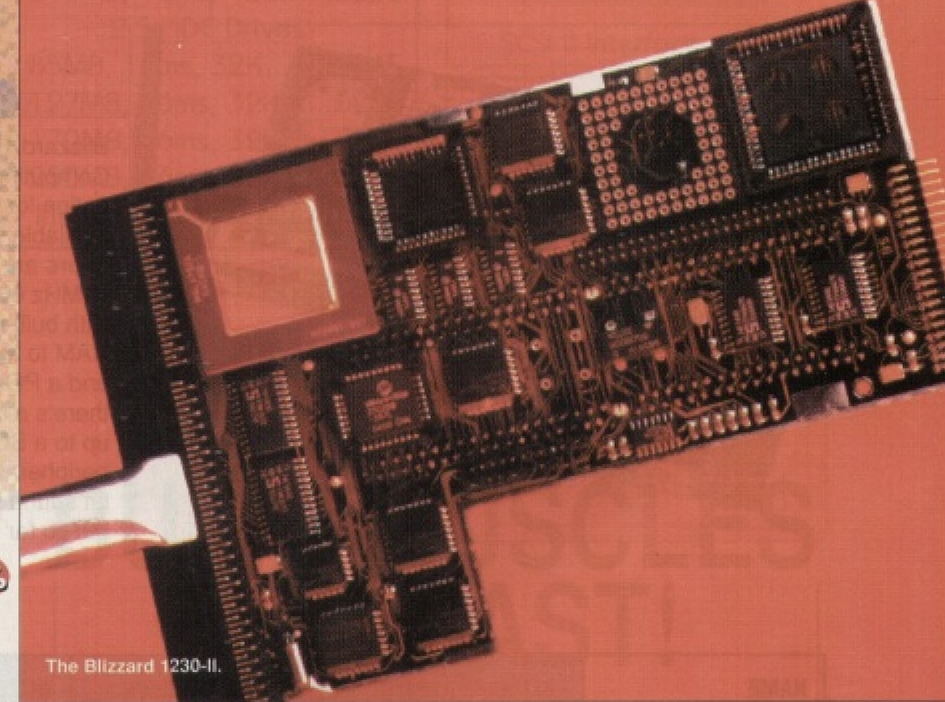


BLIZZARD 1220/4

The 'sequel' to the 1204 looks almost identical, except for the addition of a 28MHz 68020 processor which is permanently mounted on the board. It comes on the same half-size circuit board, with a clock and an optional PLCC 33MHz 68882. Its trump card is its speed increase, which is (according to Sysinfo) nearly three and a half times faster than a straight 2Mb A1200, clocking up 4.68 MIPS. Considering the price, this is quite an achievement. The best budget RAM and accelerator combination.

Available from: Gordon Harwood Computers, New Street, Alfreton, Derbyshire DE55 7BP.
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89%


The Blizzard 1230-II.

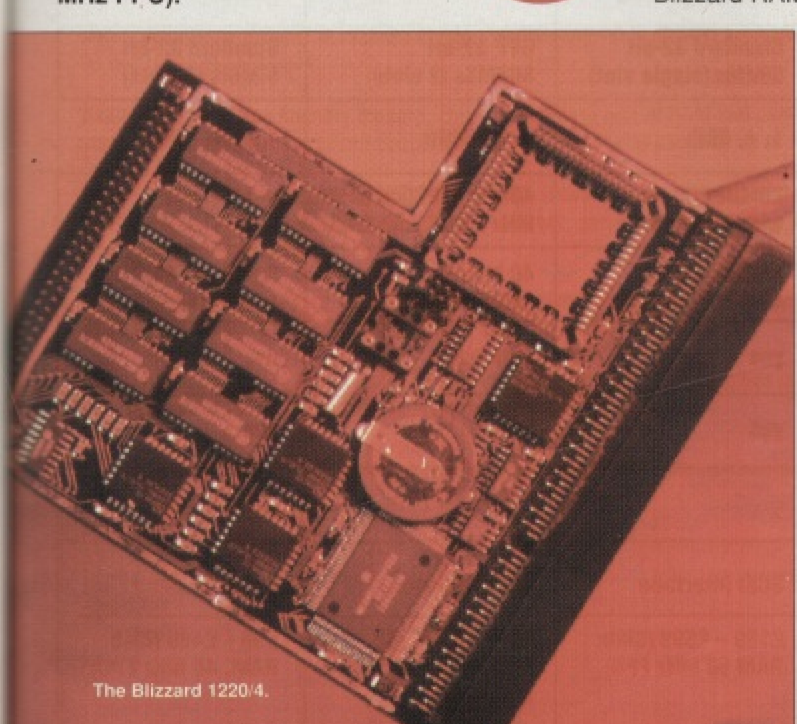
BLIZZARD 1230-II

At the other end of the scale from the basic Blizzard RAM boards, the 1230-II is a monster. It has two SIMM sockets for your own choice of portable RAM and has sockets for both PLCC and PGA type FPUs. It also has an accelerated processor on board. This can be either a 40MHz 68EC030, or a 50MHz 68030. The 50MHz version has a built-in MMU. There are also two expansion busses. One of these can be connected to a SCSI 2 interface (available from Harwoods for £89.95). The other is reserved for 'future expansion'. So far nothing has yet been developed to plug into this second expansion slot, and nothing has been promised, but we are told that extras are planned if the demand is there.

The board we tested was powered by a 50MHz 68030, which had the computer running at amazing speeds, visibly out-running a 25MHz A4000/040 in some situations! It clocked up 7.6 MIPS with Sysinfo, and in terms of sheer speed, turned in the best performance of any A1200 accelerator we have seen. I should mention that one or two programs did crash out with this installed (the stunning Brain State in a Box demo, for example), although this may be due to non-standard memory addressing by the software. Whatever the reason, it seems to be completely stable with all OS-legal applications. Apart from that, it's a superb bit of kit, something for every A1200 owner to lust after and if hadn't crashed it would have been a clear winner.

Available from: Gordon Harwood Computers, New Street, Alfreton, Derbyshire DE55 7BP.
Tel: 0773 863781.
Prices: Basic 40 MHz 68EC030 board (no RAM nor FPU) £244.95. Basic board with 50 MHz 68030 £329.95. Additions: 1 Mb RAM £49.95, 4 Mb RAM £149.95, 33 MHz FPU £79.95.

89%


The Blizzard 1220/4.

VIPER TURBO MK II

Power Computing's Viper has grabbed the attention of just about every serious A1200 owner. Offering RAM and acceleration at a relatively low price. It's been teetering on the brink of release for a while, and now it's finally arrived. The basic board comes with a 28MHz 68030 with a built-in »

» MMU, and a clock. There are sockets for both PGA and PLCC type FPUs, and a single standard SIMM slot. You can buy the bare board, with just the 68030, or you can go for a number of options. Power Computing can supply the Viper with 2, 4 or 8Mbs of RAM, and you can also choose from 20, 33, 40 or 50 MHz FPUs. The combination of RAM and the accelerator gives an increase of around four to five times that of a straight 2Mb A1200.

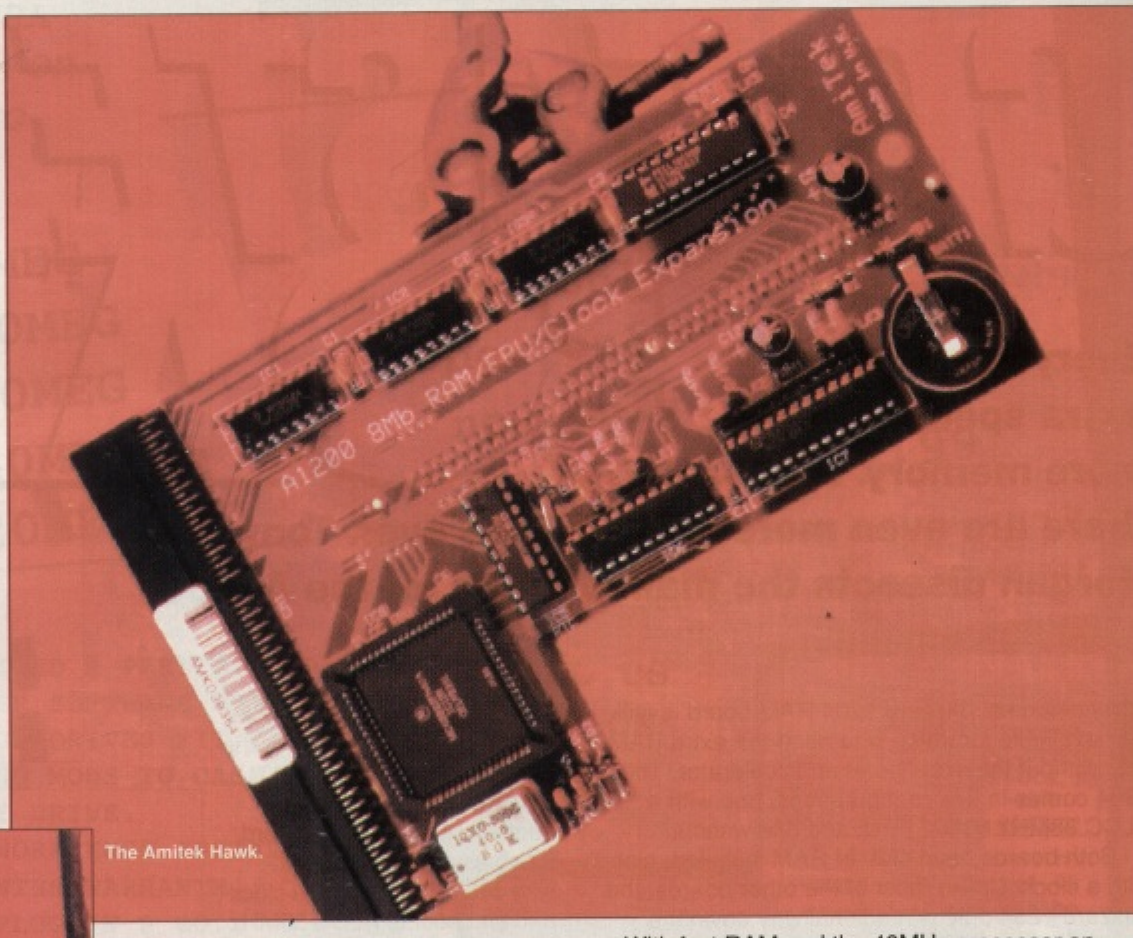
If you want a good all-rounder, with flexibility to expand when you need to, the Viper is a very good option, and is priced very competitively. It's also the cheapest way to add an MMU to your 1200. For mid-range acceleration and RAM expansion, it's hard to beat.

Available from: Power Computing, 44 a/b Stanley Street, Bedford MK41 7RW.
Tel: 0234 273000.
Prices: Basic 28 MHz 68030 board (no FPU or RAM) £159, Viper with 2Mb £239, 4Mb £309. 8Mb £479. Additional FPUs: 20MHz £25, 33MHz £60, 40 MHz £80, 50 MHz £120.

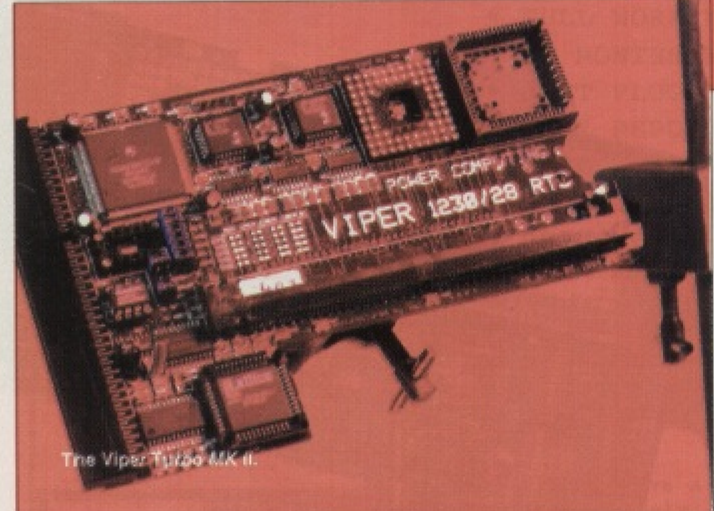
87%

GVP A1230-II

This is the original 'megaboard', released at the start of the year. Until the recent arrivals of the new Blizzard 1230-II and Power Computing's Viper, this was the only option for a major A1200 power-up. It's available in a variety of configurations. There are two processor options: a 40MHz 68EC030 or a 50MHz 68030 with built-in MMU. You can also add RAM to the two standard SIMM slots, and a PGA type FPU. In addition to this, there's a connector that can be hooked up to a SCSI 2 interface. Further peripherals were initially planned (a 16-bit sound sampler was on the cards), but so far nothing has materialised.



The Amitek Hawk.



The Viper Turbo MK II.

With fast RAM and the 40MHz processor on board, the A1200 is accelerated to around six or seven times its original speed. The 50MHz 68030 takes it up to eight or nine times the normal speed. This is just about on par with the Blizzard A1230-II. In fact, the differences in these two similarly-named boards are very slight. The Blizzard has an extra feature connector, and can take both types of FPU.

When prices of the GVP and Blizzard 1230-II boards are compared, the Blizzard comes out on top. For example, a GVP 1230-II with a 40MHz 68EC030, 4Mb of RAM and no FPU checks out at £429. A Blizzard 1230-II with the same specs will only set you back £394.90. The gap grows as the

NAME	BLIZZARD 1204	BLIZZARD 1220/4	BLIZZARD 1230/II	VIPER TURBO MK II	GVP A12030/II	HAWK
MANUFACTURER	Blizzard	Blizzard	Blizzard	Power Computing	GVP	Amitek
RAM TYPE	Surface-mounted 32-bit Fast RAM	Surface-mounted 32-bit Fast RAM	Standard 32-bit SIMMs (2 slots)	Standard 32-bit SIMMs (single slot)	GVP 32-bit SIMMSs (2 slots)	Standard 32-bit SIMMs (2 slots)
RAM OPTIONS	4Mb only	4 or 8Mb	1, 4, 8, 16, 32, 64Mb	1, 4, 8Mb	1, 4, 16Mb	1, 2, 4, 8Mb
PROCESSOR OPTIONS	none	28MHz 68020 only	40MHz 68EC040 or 50 MHz 68030 with MMU	28MHz 68030 with MMU only	40MHz 68EC040 or 50 MHz 68040 with MMU	none
FPU OPTIONS	33MHz 68882	Up to 40 MHz 68881 or 68882	Up to 50 MHz 68882	20MHz, 33MHz 40MHz or 50 MHz	40 MHz or 50MHz 68882	33MHz or 40 MHz 68882
MMU	no	no	optional	yes	optional	no
CLOCK	yes	yes	yes	yes	yes	yes
PERIPHERAL CONNECTORS	1	1	2	1	1	none
EXISTING PERIPHERALS	none	none	SCSI interface	SCSI interface	SCSI interface	none
	£169.95 – £249.90	£219.95 – £299.90	£244.95 – £709.80 (50MHz 68040 with MNU, 33MHz FPU, 8Mb RAM)	£159 – £599 (8Mb RAM 50 MHz FPU)	£229 – £699 (50 MHz 68030 with MMU, 8Mb RAM)	£99 – £499 (8Mb RAM, 40 MHz FPU)

specs get higher: a GVP 1230-II with a 50MHz 68030, 8Mb of RAM and no FPU costs £699, while the equivalent Blizzard 1230-II is available for £629.95.

In the defence of the GVP board, it was completely stable in our tests, whereas the Blizzard did trip up on occasion. Pricing aside, the GVP 1230-II is still the top A1200 expansion, sharing the crown with the Blizzard.

Available from: Silica Systems, 1-4 The Mews, Hatherly Road, Sidcup, Kent DA14 4DX. Tel: 081 309 1111.
Prices: 40MHz board: £229 (0Mb RAM), £249 (1Mb), £429 (4Mb), £529 (4Mb +FPU), £629 (8Mb). 50 MHz with MMU: £299 (0Mb), £329 (1Mb), £499 (4Mb), £599 (4Mb + FPU) £699 (8Mb).

87%

AMITEK HAWK

Although the Hawk is primarily sold as a "RAM board accelerator" it is a RAM board. Although it will speed up your A1200, it doesn't have an accelerated processor. It has a single SIMM slot on the back of the board, which can take up to 8 Mb. There's also a clock, and a slot for a PLCC FPU.

The main advantage the Hawk has over other RAM boards is that it uses SIMMs for its memory, instead of custom chips that are permanently soldered onto the board. This gives you more flexibility should you want to use the RAM in another system at some time, and gives you the option of buying RAM from a cheaper source if you can find one. If RAM is your main requirement, the Hawk is well worth considering.

Available from: Silica Systems, 1-4 The Mews, Hatherly Road, Sidcup, Kent DA14 4DX. Tel: 081 309 1111.
Prices: £99 (1Mb) £139 (2Mb) £199 (4Mb) £399 (8Mb). Add £60 for a 33 MHz FPU and £100 for a 40 MHz FPU.



PROCESSOR CLOCKING

Before you buy an accelerator check if its CPU has been clocked. This is a process where the accelerator is told to run faster than it has been safely tested at by Motorola, ie taking a 20MHz 68020 and running it at 28MHz. Doing so may lead to the CPU burning out earlier than would be expected, leaving you with a costly repair bill. The reasons for this practice are that Motorola chips are priced according to their speed, thus a 25MHz 68020 is cheaper than a 30MHz version. By buying a slower, and thus cheaper CPU, and speeding it up manufacturers can market faster accelerators for less cash (which has advantages for them and you). For the record, according to Motorola they only sell the following chips at these speeds, others are not official speeds. The 68020 is sold in 16, 20, 25 and 30MHz versions, the 030 is available running at speeds of 20, 25, 33, 40 and 50MHz, and the 040 can be found at 25, 33 and 40MHz.

Power Computing said that they've encountered no problems since they started selling their clocked accelerator (Viper). Giles Harwood at Gordon Harwood said that most current Blizzard boards operate at Motorola standard speeds, only the 1220 is clocked, well within the tolerances of the chip design. GVP's boards use unaltered Motorola chips.

JARGON BUSTERS

RAM - Random Access Memory.

CPU - Central Processing Unit. The CPU is the heart of the computer, the bit that tells all the other chips what to do.

FPU - Floating Point Unit. An FPU is a kind of processor that deals with certain types of maths operations often used by ray-tracing and fractal generation programs.

MHz - MegaHertz means "thousands of times per second" so a 50 MHz processor cycles 50,000 times every second.

SIMM - Single In-line Memory Module. This is a standard type of RAM that comes mounted on a thin strip of circuit board. SIMMs of identical size can hold up to 128Mbs.

MMU - Memory Management Unit. This checks the movement of data around the memory. An MMU is essential for the debugging utility Enforcer, and is also required by the virtual memory software GigaMEM.

PGA - Pin Gate Array. There are two types of FPUs commonly used. The PGA type has a pins on its underside that plug into a square block on the board.

PLCC - Plastic Leadless Chip Carrier. This is the other type of FPU, which has metal contacts around its sides, and sits in a cup-shaped socket on the board.

INSTALLATION

Installing these boards should be a simple matter of plugging them into the expansion slot on the underside of the A1200. However, many call for great feats of manual dexterity before they'll fit properly. Occasionally, bad construction means that a board is just too big to fit (often due to a crystal that sits up too high from the circuit board). The half-length Blizzard boards are the easiest to fit, while the big Amitek and GVP boards can be a bit troublesome. Great care should be taken when fitting any of these boards, as it's very easy to damage the Amiga's expansion port or the board itself, especially if you're having a bit of hassle getting it in. Be patient or get your dealer to do it for you.

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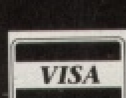
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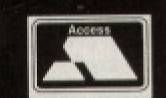
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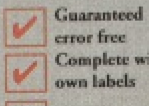
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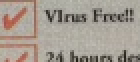
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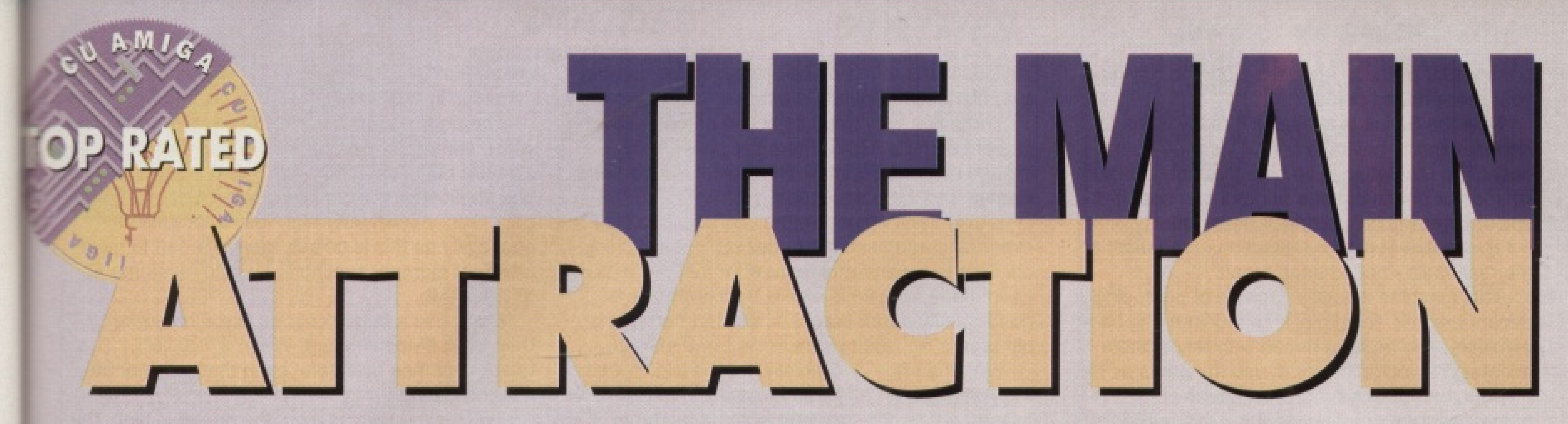
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THE MAIN ATTRACTION

After featuring in last month's news section the new Epson Stylus Colour is put through its paces by André Digard.

Epson dot matrix printers have long been held in high regard. Almost every manufacturer makes Epson-compatible machines, it's considered the industry standard system. Now, after a prolonged courtship with the business world, they have come to woo the mass market.

You will, I'm sure, have come across several types of inkjet printers, most notable must be the Canon Bubblejet range. These printers work by spraying tiny dots of ink onto the paper to produce an image. Last year, Epson quietly introduced their own Stylus range of inkjet printers in direct competition to Canon's BJs. Now Epson have decided to blow Canon out of the water.

The new colour Stylus is the most outrageous inkjet ever. Why? It prints at 720 dots per inch. Yeah, read it again, 720 DPI. This printer can produce better quality output than many cheap laser printers. That's not theory, it really can cut the mustard. The best results are obtained by using special inkjet paper, but even using photocopy paper gives excellent results.

ROCK 'N' ROLL

The first thing that strikes you about this printer is its size. It's big. No two ways about it, this beast chews up the kind of desk space normally reserved for lasers. Your desk had better be rock solid as well, otherwise it'll be shake, rattle and roll when you print something.

The simple reason for this is the weight of the print-head which zaps back and forth at an amazing speed. The speed quoted by Epson for the Stylus is 200 characters per second, which is a far more accurate figure than most manufacturers give. In practice, this leads to a speed of around two pages per minute when printing a document that is rich in text such as a page from a book, or about three pages per minute when printing letters.

Graphics are another matter entirely, with speeds so variable that it would be impossible for me to quote a sensible figure, suffice to say though that the printer was kept waiting by my A1200 every time, sometimes even when printing black and white *Final Writer* documents .

PAPER NEWS

The Stylus has a very respectable 100 sheet automatic feed which can cope with most weights of paper. Loading the printer could hardly be easier. Get a wad of paper, lift the catch tray and slot it in. No fuss, no bother, it doesn't even mind the paper going in slightly askew, the printer seems to straighten it out all by itself up to a certain point.

Epson recommend a maximum of 90 gsm (grammes per metre^2) paper and, though a little on the flimsy side, this should be perfectly adequate for most people. I've tried it with paper up to 120 gsm and the printer seemed to cope with consummate ease, so I can only assume the maximum is to prevent possible paper jams.

If the printer should jam then there is a really wonderful solution, there is a paper feed knob built onto the side. You must switch the printer off to use it but, if you have ever suffered a paper jam on a Deskjet or BJ, you will certainly realise just how useful this inclusion is.

If you or your company are interested in doing presentation work then you will be pleased to know that the Stylus can quite happily print onto transparencies for use in overhead projectors. These days large companies consider this to be a must and clients are almost always impressed by it.

Epson even include some really useful tips in the manual as to how to get the biggest wows from your work. A deft flick of a couple of switches and the feeder can also handle envelopes. Again these should be up to a maximum of 90 gsm, though this time you should stick to that limit, thicker envelopes tend to get extraneous ink marks on them.

Epson produce a range of special inkjet paper and transparencies for those extra glossy prints. Also, some sample sheets of the paper are supplied with the printer and these give absolutely stunning results. This paper has been designed specifically for the Stylus and conforms to its ink dot sizes. Two versions are available, one for printing at 360 DPI, the other for 720 DPI. Be warned though, I was unable to get a price on this paper but the equivalent Hewlet Packard paper costs around £1 per sheet (gulp!).

NEWSPAPERS

One of the main reasons for buying a colour inkjet has to be if you want to print your own brochures and illustrative material. When Hewlet Packard released their colour Deskjets everyone cooed, ahhed and began to buy them.

They didn't produce the most wonderful prints but they beat the hell out of everything else. Then Canon released a colour Bubblejet to great fanfare only a short while ago and even more people started to consider colour as an option. Colour BubbleJets produce slightly higher quality output than the Deskjet and they look much



The Epson Stylus Colour – the best colour printer ever?

»

prettier too. It is also one step closer to having your own printing press.

Now the Stylus is available it really is the closest thing to having a colour laser on your desk. The resolution is so high that only dye sublimation or phase change printers can beat it. A colour laser will only produce better quality prints if it is capable of higher resolution – and most of the reasonably priced ones aren't.

This machine is easily capable of producing decent artwork. Even digitised pictures, the bane of inkjets, can be reproduced with respectable accuracy. I wouldn't want to use the prints as final artwork, but for one-off presentations or as a highly accurate proofing machine this printer is the absolute business.

NOW YOU HAVE TOTAL CONTROL

Here lies a problem (thankfully I have the solution to hand as well). The majority of the controls for the Epson are supplied as two PC programs. The first program calibrates the printer, ie, it tests for banding where the ink runs together making dark lines in your output and for whiting where the ink runs apart leaving white lines of paper showing through. This stage is very important and you should insist that it is done by your dealer unless you have access to a PC.

The other program is the main printer driver. This wouldn't be a problem but for the fact that I cannot find a 720DPI printer driver for the Amiga. It's hardly surprising really, this is the very first inkjet printer capable of that high a resolution. Canon Studio (as reviewed in August '94 PD Utilities section) does an excellent job of producing output at 360DPI, including some re ally good colour correction.

No´doubt some enterprising soul will write a full driver for the Stylus soon, perhaps even Epson themselves if they are pushed by enough buyers. The actual control panel on the front of the printer is kept to a minimal six buttons, one being the on/off switch.

All of the major functions are immediately obvious with the more obscure functions utilising a combination of button presses.

There is a very good selection of fonts, seven of them being available from the panel, they include standard Roman, Sans Serif, proportional Roman and the ubiquitous Script.

Unlike most other printers you can also stop everything and flush the buffer without switching off. This is a wonderful feature for me, there have been many occasions where an extra piece of good-quality paper has been wasted because an old printer refused to stop once it had started.

With the price of specially coated inkjet paper this feature is an absolute blessing which is missed out far too many other manufacturers.



Just look at the superb quality of this printout, you could almost reach out and take one.

THE ECONOMY OF COOL PRINTING

One of the best features of the Stylus is its piezo print head. This cunning little device is based around the idea of using piezo electric crystals to control the flow of ink. It dramatically reduces the size of the necessary electronics to spray the ink. Many advantages come from this, not least of which is a reduction in size of the dots the printer is capable of making, leading to much finer quality of printing and hence the absolutely amazing 720 DPI resolution.

That isn't the end of it either – these crystals stay cool whilst in operation too, which leads to the Epson being more accurate and economical with the ink than any other inkjet on the market. No ink gets evaporated and it dries much faster than comparable inkjets.

If you have used a Canon or Hewlet Packard you'll know that every time you replace the ink cartridge you are throwing away the print head. This is because they rapidly wear out due to fatigue from constant heating and cooling.

Not so the Epson. The print head stays with the printer, which in turn leads to far cheaper ink cartridges and far lower printing costs. These ink cartridges are absolute monsters in comparison with most that are available. They hold at least twice as much ink as their equivalents in other printers. They are really easy to install, press a couple of buttons and the printer presents the print head for you.

Drop the cartridges in, lock them in place and off you go. Unlike the Canon or HP cartridges, once installed they should not be removed unless they are to be replaced which some people may find annoying.

SHOOTING FROM THE HIP AND FIRING ALL CANONS

There are only really two competitors for this printer, Canon's BJC600 and Hewlet Packard's Deskjet 560C both of which are fantastic products. The Stylus shoots them both down in flames though. It has far better resolution than the HP which can only manage 300DPI when printing colour, it costs less than the BJC600 and it's more economical to run than either of them. If you already have either the Canon or the HP, sell up as soon as a decent printer driver is available. At 720DPI the print quality is stunningly better than either of them. It is the printer that you hoped they would be.

This printer is likely to have the market to itself for a long time to come. The printing systems used by both Canon and HP just aren't capable of being built to this resolution. Even if they were the Epson would still be cheaper to run.

CONCLUSION

With a street price of less than £500 this printer is undoubtedly the best of its kind. There are many cheap (i.e. £2,500+) colour lasers that can't produce this kind of quality.

The only reasonably priced colour printer which can beat it on graphics is the Fargo Primera but it falls down on word processing or text applications and costs a small defence budget to run. As with any high resolution printer, especially as this is colour, you will need to have plenty of memory available. I would recommend at least 4Mb.

If you use a large program like *Final Writer* then think 6Mb minimum. When a 720 DPI driver becomes available, even that may not be enough memory.

The build quality is high, the speed is high, the specifications are high, the output is superlative and the running costs are low.

Whether it is for home or office use the Stylus is the best printer in its class by a considerable margin. If you want a good all round colour printer buy one of these Epsons.



No need to bury your head in your hands, the Epson produces excellent black and white printouts.

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U377-U378 (2 DISKS) **A64 EMULATOR V3.0** - Commodore 64 Emulator. Latest version.
U345 **REORG v3.11** - Disk optimiser. •NOT A500•
U330 **DMS II** - Disk compressor. •NOT A500•
U281 **D-COPY 3.1** - Disk duplication software.
U273 **ACCOUNT MASTER v2.1** - Personal accounts manager. Very professional.
U158 **NO ERRORS** - Formats and hides hard errors on floppies and hard drives. Don't chuck those bad disks!
U328 **MAVERICK** - Removes procection from games.
U405 **MUSIC BASE v1.1** - Shareware database for storing information on your Tape/CD/Record collections.
U366 **TRONICAD** - Schematic CAD pakage.
U354 **LYNAPUNOVIA** - Fractals, Mandlebrot generator.

ASSASSINS GAMES

All the games listed in the Assassins series should work on all Amiga's, unless stated otherwise. Please use the below colour key as a guide.
KEY: • Not A500 compatible. • Not A500+/A600 compatible. • Not A1200 compatible.

ASI 1 Tanx, Rollerpede, Avatris••, Amigoids, Cave runner••.
ASI 2 Invaders, Bally 2, Missile command, Maze game••, Girl actions. Think ahead
ASI 3 Megaball, Drip.
ASI 4 Frogger••, Go Moku, Cracker, Jumper••, Turbo duel••, klondike••.
ASI 5 Raid, Go looly, Retaliator.
ASI 6 Pacman, Downhill challenge, Welltrix Metagalatic llamas••.
ASI 7 Destination moonbase••, Trix•, Nightworks, Claudterunner••.
ASI 8 Air Ace II, Hball, Snakepit, No.fumbler.
ASI 9 Battle Pong, Blizzard.
ASI 10 Escape, Pipeline, Pickout, SYS.
ASI 11 Dad•, Connex, Reversi, Towers, Trippin.
ASI 12 Llamatron••, Car, Powerpong, XFI.
ASI 13 Twintris••, Squamble, Blockit••, Ball, Amigaration, Asteroids••.
ASI 14 China Challenge 2, Amiga Columns.
ASI 15 Battlecars, Letrix••, Mamba move.
ASI 16 Wastelands,MissionX,Dellemna,Pacman.
ASI 17 Tomcat, Defenda, Jetman••, Bugblaster.
ASI 18 Henry In Panic••, Skyflyer, Omega Race.
ASI 19 Growth, Frantic Freddy••, Biplane••, Fight••, Slider••. Blop blox••.
ASI 20 Microbes, Hollywood trivia, Coin drop, Match patch••.
ASI 21 Zeus••, Tettrix, Battlements, Dragon Tiles.
ASI 22 Lemmingoids, Wizzys Quest••, Duel, Mouth man.
ASI 23 Quick Money, BIP, Interferon, Arcadia.
ASI 24 Revenge of the mutant Camels••, Dux, Croak, 3D Maze, Nebula.
ASI 25 Mr Brick, Copper, Hemeroids, E Type••, Mr Wobbly.
ASI 26 Superpacman 92, Smash TV••, Ashido, Bally III, System 4••.
ASI 27 Loads of card games.
ASI 28 Doody, Dr Mario, Mad bomber 2, Flag catcher, Invaders II.
ASI 29 Dog, Rome••, Nova, Bridge Ball, Attacks, Quadrix.
ASI 30 Bounce & Blast, Total Fire, Tank Attack, Chrome.
ASI 31 Arazmax, Crazy Pipe, Revolution, Ishid-o-matic.
ASI 32 Blob, Sector One, Firefight.
ASI 33 Hyperball, War.
ASI 34 Trailblazer, Yelp, Qbic, Rush hour.
ASI 35 Poing, Cybernetix, Jump & Roll•, Snake Pit.
ASI 36 Mother Lode, Wonderland, Kong•, Tactix, Sub Attack.
ASI 37 Klaktris, Ghostship, Pacorr, Pod.
ASI 38 One on One, Baldy,Skyflyer2, Transplant.
ASI 39 Ten different card games.
ASI 40 Ten sliding puzzle games.
ASI 41 Deluxe Pacman, Hellzone 1 & 2•, Leap II•, Tractor beam.
ASI 42 Galaga•, Intruder Alert, Dogs in Space•.
ASI 43 Interlock, Roulette, Octothello, Cross maze, GameBoy tetris••, Leapfrog puz••.
ASI 44 Nibbler••, Mouse Impossible, Roll On, Galaxy 89.
ASI 45 DTris, Parcheese, B-Castle, Teserae, Kastle Kumquat, The brain.
ASI 46 Amiga Q, City, Checkers, Ouch, Isolation, Atom masher.
ASI 47 Elevation, Farmyre, Crave, Arena.
ASI 48 Point to Point, Psycho Santa, Warrior, Cryptoking.
ASI 49 Deathbringer In Space, Crazy Sue 1•• & 2, Assault.
ASI 50 Eurphorion, Roach Motel, Balders Grove•.
ASI 51 Lamers, Fighting Warriors, Shapes.
ASI 52 Rockslide•, Mouthman, NU••.
ASI 53 Super Cube, Master Mind, Venus Invaders••, Splash, Power wars, Velcro grub, Quadong, Kings.
ASI 54 Serene, Serene II, Car wars.
ASI 55 Cli-tris, Pacatac, Asteroids.
ASI 56 Storm eagle, Extreme violence, Pic.tiles.
ASI 57 Poo poo••, Dominoes, Dizzy diamonds, Squirm.
ASI 58 Super Raid IV, Magnatron••, Maiyessae.
ASI 59 Turbo thrust, GX200, Leedings.
ASI 60 Pipe master 2, Alien hunter, Checkers.
ASI 61 Rattlesnake, Running, Chaser, Soulbuster.
ASI 62 Pipeline 2, Mazeman, Up & down.
ASI 63 Nautilus, Feeding frenzy••, Drive IFF.
ASI 64 Oblivion, Breakout construction kit, Drive wars.
ASI 65 Paranoids, Chess, Word puzzle, Word search, Mirror wars.
ASI 66 Cow wars, Mastermind, Asokoban.
ASI 67 Siege of the beast, E-Type II, Vektor.
ASI 68 Demolition mission, Bounder, Atoms.
ASI 69 Klondike, Celestial caesars, Poker, Bridge.
ASI 70 Digital Tetris•, Wangle, Tetris Pro.
ASI 71 Numerix, Battleships, Vs Tanks.
ASI 72 Escape, Boulderdash••, Car II.
ASI 73 Lexess, Concentration, Challenger.
ASI 74 Crazy pipes II, Bombjacky, Chute.
ASI 75 Double-squares, Colours, Diamond Thief.
ASI 76 Gnu Chess•, Cubus, Gerb game.
ASI 77 Balloonacy, Cliffhanger, Descender.
ASI 78 Little Boulder, Head Games, Fruit Panic.
ASI 79 Grav Attack, Vector Storm, Atoms.
ASI 80 Army miner, Flip-it, Golf, The gallows, Wallyware solitare, Wots It's name.
ASI 81 Amos defence, Thunder tron, Gergundula.
ASI 82 Artillerus, Shuffle run, Arcade volleyball.
ASI 83 Loadsamoney, Pong, Spider.
ASI 84 Enigma, Atishoo, Zerberk.
ASI 85 Paradox, Matchcards, Rubik, Bagitman••.
ASI 86 Smurf hunt, Lords of host, Legend of Lothian.
ASI 87 Aztec Challenge••, Jonas Palstrand. Landmines.
ASI 88 Defender, Mosaic, Relayer.
ASI 89 Megaball 2.1, X-Fire, Cluedo.
ASI 90 Starians•, Flaschbier, Minefield.
ASI 91 Roton, Matrix, Spectrum.
ASI 92 Bill, Obidos, Solitaire sampler.
ASI 93 Smash Bang Wallop, Mr munk••, Alien bash••.
ASI 94 Wibble world Giddy, Mechanoid, Super Skoka challenge.
ASI 95 Premier picks, Tangle, Blop and pop.
ASI 96 Dungeon flipper, Backgammon, Tumble tots, Raster bikes.
ASI 97 Bunny blast, Mutants from Mars, New City stubb.
ASI 98 Sky chase••, The phone company, Nestor.
ASI 99 Gribit, Parahemot, Space wars, Org.
ASI 100 Blood runner, Patience, Monaco.
ASI 101 Meltdown,Paragon, Boomarang, Rothello
ASI 102 Fruit salad, Rebound, Pac sim.
ASI 103 The lost ocrest, Wacky wabbit, Megarace
ASI 104 Wooden ball, Operation Meteor, Pork a pork.
ASI 105 Particle man, Rummy, Desert defender.
ASI 106 Simon, Cosmoroids 2, Willy worm bunny assault••, Micro market.
ASI 107 Serene III, 4 "n" row 3D, Equilog. Yacht-c.
ASI 108 Strike ball, Ringwar, 4 in a row, Obsess.
ASI 109 Psycho blast, King-high, Deluxe hamburger, Thrallbound.
ASI 110 Space rescue, Tiles, Zerg, Huskerdu.
ASI 111 Karate worm II, Stax, Billy dragon.
ASI 112 Thundertron II, Aliens, Tron, Slepz.
ASI 113 Popeye••, White rabbits, Trek trivia.
ASI 114 Inter. cricket, Insectoids 2, Yum yum.
ASI 115 Star Trek, Egyptian run, Slime line••, Shark.
ASI 116 Blue diamonds 4, Tsch, Sorry.
ASI 117 Air Wars, Tripple Yahtzee, Youpt.
ASI 118 Zombies, Amymines 1.4, The last tetris.
ASI 119 Robouldix, Speed, Trix trax.
ASI 120 Fireblaster••, Super blockout, Trax.
ASI 121 Chainsaw massacre, Brainbow, Worm.
ASI 122 Boulderdash collection 1, Xenon III, Project buzzbar.
ASI 123 Artillerus II, Lamerbug, Yahtzee
ASI 124 Mr & Mrs•, Elevation 2, Hoser backgammon
ASI 125 Snake v1.2, Marble slide, Gladstones name game.
ASI 126 Short out, Kynaston kid, Dodge ems.
ASI 127 Shanghai 93, Lazer zone••, OXO.
ASI 128 Space invasion, Pacman Deluxe 1.4, Solar system wars.
ASI 129 Boulderdash royal collection, Trax.
ASI 130 Chain reaction, Uggo, Batman.
ASI 131 Tykkipeli, Tetron, Skeet shoot.
ASI 132 Firefly, Quantum••, Pac mac.
ASI 133 Zayk, Proker, Syzygy.
ASI 134 Cross circuit, Fwuff, Circuit wars.
ASI 135 Gammon 1.3, Ack-ack, Pipeline III, Tetrix••.
ASI 136 Hot blox, Super pong, Snifburk.
ASI 137 Blockster, Escapade, Squigs.
ASI 138 Galactoid, Scorched tanks, Air hockey.
ASI 139 The big game, Bat dog, Amiganoid.
ASI 140 Fatal mission II, Chronic the hedgehog, Megaworm.
ASI 141 Black dawn, Reversi II, Gold rusher.
ASI 142 Runda, Galaxy 93, Courtroom.
ASI 143 Intense, Xatoms, Pontoon.
ASI 144 Brain shave, Nibby nibble, Rejection, Cube.
ASI 145 Puzzword, Kungfu charlies, Super pong.
ASI 146 Entity, Battle cars II, Amastermind III, Classic solitaire.
ASI 147 Backgammon deluxe, Tut's tomb, Mancala, Para attack.
ASI 148 Polymorf, Nostalgium, Megamind.
ASI 149 Glodrick, Webz, Eric watch your step.
ASI 150 D-solve, Dot 2 dot, Tactik tank.
ASI 151 Krillian incident, Caffeine free, Zyrad.
ASI 152 Klawz the cat, Dictator 2, Big will and the sticky troll.
ASI 153 Exit 13, Beetle.
ASI 154 Wackman, Bobs garden, Kaboom.
ASI 155 Megablock, Digger, Crazy clock.
ASI 156 World darts, Quackers, Karate champ.
ASI 157 Fatal mission 1.1, Dr Who.
ASI 158 Scrabble, Toado, V-Chess II•.
ASI 159 Driving maniacs••, Smidge, Colour change.
ASI 160 Professional Bingo, Electrek.
ASI 161 Galadria, Space invaders II, Saffrondream
ASI 162 Sports challenge, Moria, USA 94.
ASI 163 Excellent cards, Harp, Plait, Queens.
ASI 164 Atax, DIY game.
ASI 165 Depth charge, Toobz, Interface robots.
ASI 166 Confuzion, Fleuch II, Hyperdrive•.
ASI 167 Mega squad, Zardoz, Rags to riches.

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A1200 ONLY

DEMOS
D188-D189 (2 DISKS) **BIG TIME SENSUALITY** - Wow.
D187 **SEQUENTIAL** - A vector roller coaster ride!
D186 **CRASH TEST** - Sound and flowing.
D199 **REAL** - Amazing things with solid vectors!
D185 **FATAL MORGANA** - Includes Beavis and Butthead.
D184 **FULL MOON** - Lots of atmosphere.
D172-D173 (2 DISKS) **ORIGIN** - Popular demo.
D167 **HYPNOSIS** - A bit like the "State Of The Art" demo.
D160 **TECHNO TRACKS II** - Rave demo.
D196-D198 (3 DISKS) **RAY WORLD** - Amazing virtual world
D195 **NOT AGAIN!** - Weird and wonderful.
D193 **BEYOND BELIEF** - Heavy duty demo.
D182 **EXPLICIT 2** - Great original demo.
D180 **EMPTY HEAD** - Produced by two top coding groups.
D172-D173 (2 DISKS) **ORIGIN** - One to impress your non Amiga owning chums with.

GAMES
G282 **MEGABALL AGA** - Superb arkanoid clone in 256 colours.
G296-297 (2 DIDKS) **MOTOROLA INVADERS** - Shoot-em-up for AGA computers.
G283-285 (3 DISKS) **KLONDIKE DELUXE AGA** - Fantastic card game, Each card shows a different 256 colour picture.Glamourous ladies.
G319 **CINDY CARDS** - New set of Cindy Crawford cards for Deluxe Klondike owners.
G326 **KISS THE CANVAS** - Boxing game with large animated sprites.
G320 **TETRIS DUEL AGA** - One or two player Tetris game.
G338 **MAD FIGHTERS** - fab beat em up.

SLIDESHOWS
S94 **NIGEL MANSELL AGA SLIDESHOW.**
S96-S97 (2 DISKS) **SHED TEARS** - Fantasy art.
S102-S104 (4 DISKS) **WORLD OF MANGA.**
S108-S109 (2 DISKS) **FIT CHIX 1.**
S110-S111 (2 DISKS) **FIT CHIX 2.**
S112-S113 (2 DISKS) **FIT CHIX 3.**
S114 **BODY SHOP III.**
S115-S116 (2 DISKS) **BODY SHOP IV.**
S117-S118 (2 DISKS) **BODY SHOP V.**

EDUCATION

E75 **THE DARK ROOM** - Learn how photographs are developed.
E59 **STAR VIEW** - Displays all the stars, planets, and constellations. With zoom facility.
E16 **CHESS TUTOR** - Four programs that take you through the rules to taking part in historic matches.
E52 **COLOUR THE ALPHABET 2** - Learning game for infants. Includes Digitised speech. V.good.
E41 **FRACTIONS** - Teaches and tests you on (+)ing, (-)ing, (x)ing, and (/)ing with fractions.
E49-E51 (3 DISKS) **DESKTOP GUIDE TO MUSIC** - Everything you ever wanted you know about electronic music. •NOT A500•
E44 **THE MATHS ADVENTURE** - Maths problems integrated into an adventure game.
E74 **EASY SPELL II** - Spelling game. •NOT A500•
E46 **LITTLE TRAVELLER** - Useful information on the Worlds popular travel spots. For holiday makers.
E23 **TOTAL CONCEPTS - ASTRONOMY** - Lots of interesting facts and digitised stills.
E24 **TOTAL CONCEPTS - DINOSAURS** - All about prehistoric Earth.
E76 **FRENCH WORD TESTER** - Title name speaks for itself. •NOT A500•
E12 **UNITS** - Speed, time, weight, length, angles, force, density, volume. Measurement conversions.
E36 **STEAM ENGINE** - Cross section animation of a steam engine. See how they work, with labels.
E37 **FOUR STROKE PETROL ENGINE** - Cross section animation of a car petrol engine.
E42 **GAS TURBINE ENGINES** - Cross section animations of an old and modern turbine jet engines.
E54 **STIRLING ENGINE** - Cross section animations of the Stirling engine.
E56-57 (2 DISKS) **AMERICAN FOOTBALL** - Comprehensive illustrated rule book of this sport.
E68 **KIDS DISK 2** - Maths Maze, Beat Sheets, Shape sorter. Edutainment games.
E55 **COMMUNICATE** - Teaches you Morse code, Braile, flags, sign language etc.. Good leming tool.
E58 **DESERT STROM HYPERBOOK** - Multi media presentation of the Iraq war. Day by day account.

MISCELLANEOUS

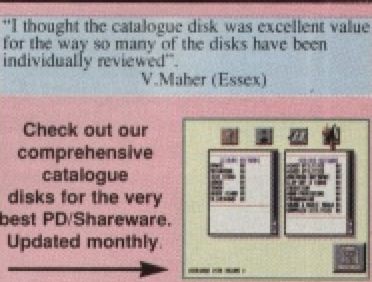
T36 **ALIENS CONFIDENTIAL** - Loads of (true?) stories from around the globe on Aliens and UFO's.
E65-E66 (2 DISKS) **TARRO MASTER** - Tarro card fortune teller and tutorial.
E18 **BIORHYTHMS** - Reveals your monthly biorhythms chart.
E17 **CALORIE BASE** - Count your calories. For dieter's.
T40-T42 (3 DISKS) **GRAPEVINE # 19** - The most popular Amiga disk magazine. Very professional.
E47 **SEE THE AURA** - All about the human energy Aura. •NOT A500•
E60 **CODE MUNGUS** - Highway code tester. V.good.
E69 **ASTRO 22** - Astrology tool for horoscope prediction.
E79 **THE MYSTERIES OF THE RUNES** - Tutorial on the meanings of the ancient Rune stones. •NOT A1200•
T28 **DREAMS FOR AN ANGEL** - Reveal the secrets of your dreams.

CLIP ART

U236 - Photo copiers, Office, Men at work.
U230 - Food.
U224 - Sign boards, Star Trek, Christmas.
U223 - Sports, Transport, Work.
U221 - Anatomy, Buildings, Christmas, Holidays.
U220 - Animals, People, Places.
U218 - Cartoons, Construction, Religion, School, Weddings.
U386-U388 (3 DISKS) WILDLIFE CLIP ART.
U100 - Teddy bears.
U96 - Easter, Christmas, Jungle Animals, faces.
U251 - Babies, Furniture, Space, Skeletons.
U233 - Christmas.
U229 - Cars, Flowery decorations, Cupid, Hearts.
U227 - Palm trees, Party invites, Maps of Europe, Postage stamps.
U226 - Wild west, Crowds of people, Frames, Signs.
U225 - Fancy letters, Cars, Cute Animals.
U222 - Music, Silhouettes, Symbols, Teddy bears.
U356-365 (10 DISKS) MILITARY CLIP ART.
U385 - Anatomy.
U389 - Anatomy.

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ISSUE 6
THIS IS NOT PUBLIC DOMAIN

PD SCENE

Tony Horgan has spent so long playing with the heaps of PD games and demos we received this month, his brain has fallen out of his left ear. Fortunately, it doesn't seem to have had any adverse effects.

DANCE WAR
music disk

Dance War is devoted entirely to six pieces of music, and as you'd expect, they're generally quite fast techno tracks (*what a surprise – Ed*). As there aren't any trancey tunnels or acidic graphics, the music would need to be pretty good to stand up on its own – unfortunately most of it isn't. The first track is an effective but nondescript chunk of hypnotic techno with a few ragged edges. The only other track that stands out is a hard and fast pneumatic-drill workout.
Available from: Choice Software, 144 London Road, Highfields, Sheffield, S2. Tel: 0742 555894. Disk no. M175. Price: £2.00 including P+P. **67%**

AL CAPONE
AGA disk book

Al Capone is one of those fascinating legendary bad boys – strange that a man responsible for so much death and suffering should almost become a kind of hero. This 'disk book' demo is a combination of digitised pictures and text, describing the rise and fall of the biggest gangster of all time. While the text is scruffily presented in a CLI window, the graphics have been very cleanly digitised in hi-res interlaced grey scale. Most of the pictures are mugshots of Capone and his henchmen, although there are a couple of more interesting photos of the real *Untouchables* in action. Recommended to *Crimewatch* fans.
Available from: Alpha PD, 3 Whickham Street, Easington, Peterlee, Co Durham, SR8 3DJ. Disk no. 244. Price: £1.30 including P+P (Cheques payable to Greig Harper). **70%**



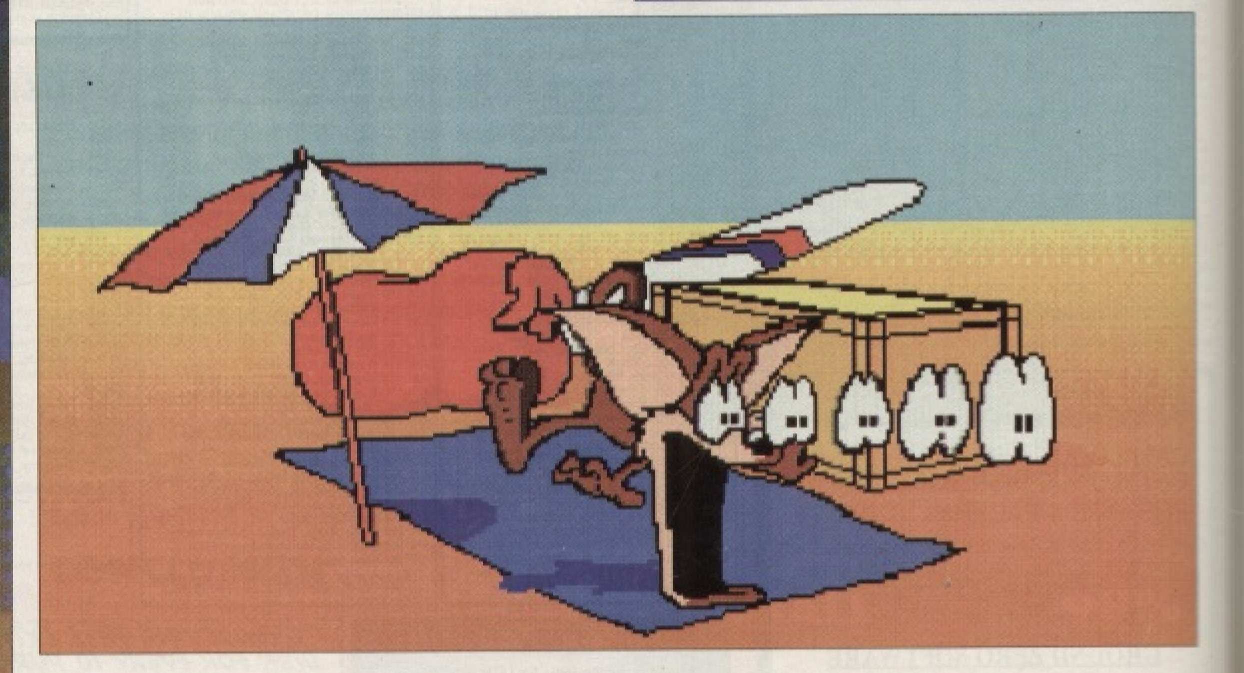
HTKH
demo

Hypnotic tessellating triangles zoom out of the screen as HTKH kicks up. It's one of those simple effects that's can trance you right out, if you're that way inclined. All too soon it gives way to some nice plasma and wobbly copper patterns. Then there's a pleasant oil painting style picture and some more of those jelly effects. Nothing outstanding here, but well worth a spin for triangle fans.
Available from: Cynostic PD, Office 01, New Enterprise Centre, Little Heath Industrial Estate, Old Church Road, Coventry, CV6 7NB. Tel: 0203 681687. Disk no. D0279. Price: £2.75 including P+P. **76%**

CORAL QUARREL
animation

Charley Cat is the star of this five-disk cartoon from Anthony Whitakker. Charley's latest adventure is along the lines of the classic Day at the Beach cartoon from Eric Schwartz. The cuddly cat just wants to catch a bit of surf and sun, but ends up being bitten by lobsters and having his face punched in by a nasty old tiger. The brief scenes follow a predictable pattern in a *Tom and Jerry* slapstick kind of way, with plenty of good comic poses and sound effects. Beware of eternal disk swopping if you only have one floppy drive.
Available from: Roberta Smith DTP, 190 Falloden Way, Hampstead Garden Suburb, London NW11 6JE. Tel: 081 455 1626. Requires 4.5 Mb of RAM. Price: £5.00 including P+P. **85%**







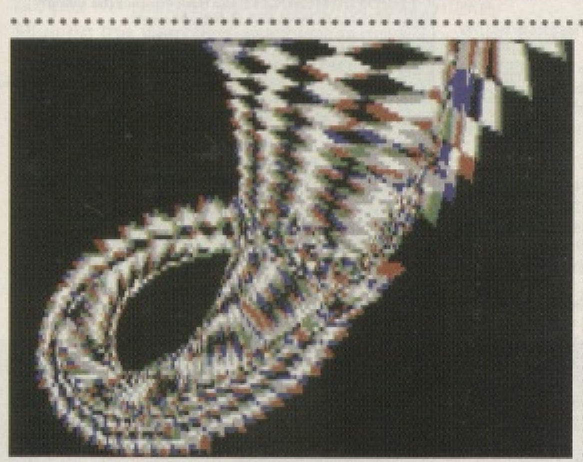
LOVE
AGA demo

If you're into the kind of cheesy Euro techno pop that's all over the charts at the moment, you'll instantly warm to this new one from Fairlight, as it opens with a slick Haddaway-style tune. The graphics get going with a slow vector sequence, but pick up with a nice plasma effect made from a warped and twisted bitmap. Next up is a shaded 3D logo which is OK for the vector fans. The best effect is the swarm of morphing dots that spin around in a three dimensions, forming themselves into various patterns. There's some more alternative plasma, a few neat pictures, and a slow-moving texture-mapped twisting vector cube. Following a short ray-traced animation loop and a smooth realtime-generated fractal zoom, there's a nice bitmap zoom. The final stage is a flight around a ray-traced Fairlight logo.

Depending on your TV or monitor, you may have problems viewing certain parts, as the demo jumps between 50Hz and 60Hz (causing the screen to roll on some systems). Nothing particularly outstanding here, but enough to keep you entertained.

Available from: Visage Computers, 18 Station Road, Ilkeston, Derbyshire DE7 5LD. Disk nos. D296 a+b. Price: £3.00 including P+P.

80%



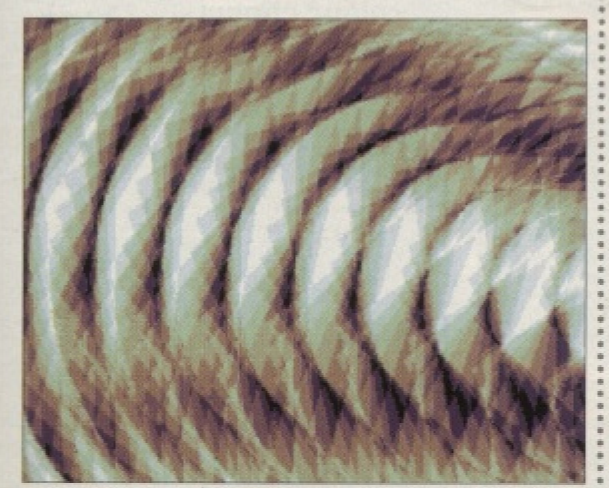
GEVALIA
demo

Polka Brothers are excellent at coming up with their own unique style of demos: intense, humourous, always fresh with new effects, tied-in perfectly with a fast and funky soundtrack. Gavalia is no exception. On the menu we have: abstract vector patterns, a cartoon crocodile, a very strange stylised animation, a twisty cube-within-a-cube, a delicious new swirly pattern routine, a picture, a super-speedy tunnel sequence, the credits and an abrupt end. It's short, but right in your face all the way through (it's so fast that I've had to reset and watch it four times over just to make a list of the effects!). A short, sharp shock on a disk.

Available from: Visage Computers, 18 Station Road, Ilkeston, Derbyshire, DE7 5LD. Disk no. D297. Tel: 0602 444501. Price: £2.00 including P+P.



88%





HYDROZONE
game

Here's a simple game based on the final Death Star sequence from *Star Wars* – the bit where you fly down the trench and shoot the exhaust port at the end. The simplest of vector graphics are used to display the trench and the other 'time tunnels'. Gameplay consists of dodging the obstructions along the way, then zapping a big robot head with your lasers. It was written for the A1200, but is still quite playable on a straight A500.

Available from: Skull Army Software, 58 Aln Street, Hebburn, Tyne and Wear NE41 1XT. Price: £2.00 including P+P.

40%

TO THE DEATH
AGA game

I was expecting a slow, jerky *Street Fighter* copy when the title screen popped up, but *To The Death* turns out to be quite playable. This is a PD demo version of the game, which gives you just one opponent, suggesting that a full registered version may become available. There are two special moves, along with the usual sweep kicks and jumping punches. It's pretty fast, and only falls down on the controls, which can be a bit unresponsive at times. Otherwise not bad at all.

Available from: Freestyle PD, 108 Woodside Way, Short Heath, West Midlands WV12 5NH. Price: £1.50 including P+P.

78%

ARIEL ULTRA
AGA demo

It's another from those Polk Brothers! Ariel Ultra isn't as frantic as usual, but still has plenty of head-melting effects, such as the routine that has beams of light spinning from the centre of the screen, the mutating tunnel, and some mad sinewave patterns. There are also a couple of good pics in there. Fun, but not as good as Gevalia.

Available from: Visage Computers, 18 Station Road, Ilkeston, Derbyshire DE7 5LD. Disk no. D299. Tel: 0602 444501. Price: £2.00 including P+P.

82%



»



BANDIT MANIA
game

Banditmania is a good looking two-disk set, offering not just one fruit machine simulator, but three! Although the graphics are nice and bright, the machines themselves are a bit bland. None of them have any particularly interesting features, apart from the hidden games. These are accessed by clicking on various parts of the screen (as described in the user-friendly instruction sheet), and consist of typical simple PD games like *Gridrunner* and *Snake*. Playing the third fruit machine requires nothing more than constant tapping of the mouse button to spin the reels – exciting stuff eh? Even so, the other two should be enough to occupy fruit machine addicts for a short while.
Available from: Mental Image, 16 Mile End Avenue, Hatfield, Doncaster, South Yorkshire DN7 6AU. Tel: 0302 886591. Price: £6.00 including P+P.

60%



THE STATES OF EUROPE
disk book

Go on, ask me a question. Any question you like, so long as it's about Europe. Population of San Marino? 24,000. Principal language of Moldavia? Rumanian. Life expectancy of your average Austrian? 75 years. You see, I've become a bit of a Euro-authority since discovering this *Hyperbook*-created disk from David White. It's a point-and-click encyclopedia on a disk, with a list of Euro facts as long as your arm. Well designed, and recommended to anyone who needs to swot up on the Big E. Send off your cheque now, Neil Kinnock.
Available from: F1 Licenceware, 31 Wellington Road, Exeter, Devon EX2 9DU. Price: £3.99 including P+P.

78%

FINAL FRONTIER – ISSUE SEVEN
diskmag

First let me apologise for comments we made about Trekkies in our last look at the *Final Frontier* diskmag. Trekkies are not a bunch of anorakked saddos who show off to their mates by talking fluent Klingon loudly on the bus, and quizzing each other on the brand of hair-cream used by Spock in episode six (reader's voice: "of course not – Spock wasn't even in episode six").

As for the mag, it's actually rather good. The interface has had a complete overhaul, and it's now the most attractive and user-friendly of all the diskmags. Background hums and the occasional blip gives it a spacey kind of atmosphere, and all the articles appear in a kind of computer-readout style. Issue seven comes on four disks and has heaps of features all about *Star Trek*, with some graphics and music modules too. In all, it adds up to hours of engrossing reading for all Trek nuts.
Available from: Cynostic PD, Office 01, New Enterprise Centre, Little Heath Industrial Estate, Old Church Road, Coventry CV6 7NB. Tel: 0203 681687. Price: £8.00 including P+P.

85%



United Public D

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Look out for the CLR logo!

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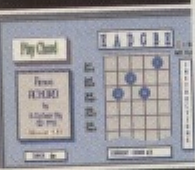
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CLE03 TOTAL CONCEPTS SOLAR SYSTEM Now our most popular title ! This one invites you to learn all about the solar system, with information on all of the planets & systems with pictures supplied by Nasa, this is a superb educational package for children & adults. This title is so big it is supplied on Three disks and is priced at only £5.95. + (PC version available)

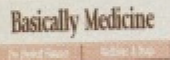
CLE05 A-CHORD So you want become the next Eric Clapton then this is just what you need ! This program will teach you nearly every single guitar chord including fingering techiniques, it will even play the chords using the amigas built in sound chip. A must for every single guitar player beginner and experts alike. Price £3.95 +

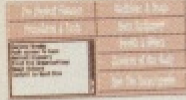
CLE15 FAST FRET By Keith Klatworthy, this program is a guitar scales tutor, the very thing for the budding lead guitarist! Will play the scales through the Amigas sound chip with ajustment of speed for every level of skill required! There are many exercises in many scales so you too can become the next rock legend! Supplied on one disk priced £3.95. +



CLE035 TOTAL CONCEPTS SOLAR SYSTEM 2 In this sequel to our most popular title, Chris Hill brings you the very latest on the Solar System! All the very latest planetary missions are covered & if you thought the images in TC! Solar System were good wait until you see these 40+ images! This is a must if you have TC! Solar System. 3 disks only £5.50.+

CLE049 TOTAL CONCEPTS DINOSAURS 3 Is the latest TC! to join this exellent series & uses a new layout giving you a dino image & info buttons onevery page! It includes the new superstar of the dino world Velociraptor. If you are at all interested in Dinosaurs this is a must to complete your Dinosaur library!! Over 30 images supplied on 3 disks only £5.95.+

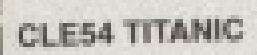




CLE41 BASICALLY MEDICINE A title written by members of the St John's Ambulance brigade, this is a superb title covering Diseases,treatment, Medicine & Drugs, Health & Illness, Basic equipment needed & the medical pioneers who helped create modern Medicine! A really useful title. Comes on two disks £4.95. +



CLE051 PAINT PASTE & DRAW This is a stunning drawing/colouring book, containing lots of background pictures, brushes to paste on, plus editor to design your own , you can even add your own artwork to the picture. A superbly presented program, this one is a must for young children! 1 disk £3.95.+



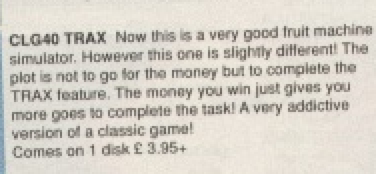
CLE54 TITANIC Yes, a book covering one of the most famous of all passenger ships The Titanic and its tateful maiden voyage. This title is literally crammed with facts and fiigures on one of the most fascinating ships of all time, a ship which was thought to be unsinkable! Comes on 2 disks and is priced at £4.95. +

CLE58 TOTAL CONCEPTS! STARS & GALAXIES In this TC! Chris Hill takes you from the confines of the Solar System to the Universe beyond. Just about everything is covered from star births to Black Holes & Quasars.over sixty images of such quality that you will think that some are Ham8 This program is a must! 3 disks only £5.95.+

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CLU032 POWERTEXT 2 This is a superb & powerful wordprocessing program, featuring embedded commands, automatic saving, Mail merging, built in spelling checker, user definable function keys, wordwrapping & much much more! You will probably never need any more than this ! Needs 1 mg of ram. 1 disk £3.95.+



CLG40 TRAX Now this is a very good fruit machine simulator. However this one is slightly different! The plot is not to go for the money but to complete the TRAX feature. The money you win just gives you more goes to complete the task! A very addictive version of a classic game! Comes on 1 disk £ 3.95+

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PM234 MBC WIND IT UP Prodigy remix disk! +Y
PM235 MUSICALLY CHALLENGED trackered mus
PM236 COLD FUNKY KILLER MK2 3 15 minutes of
PM237 2UNLEMMINGTED : SINGLES with flashy
PM238 2UNLEMMINGTED : ALBUM Similar to abov
PM239 MOTIV 8 Five ravey tracks from the Beatma
PM240 SOUND COLLECTION 2 Some nice modul
PM241/2 TROOPER MODS 10 or so Octamed mo
PM243 WIND IT UP MEGAMIX Fab rave music & g
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PU499 CITIZEN PRINTER MANAGER For Citizen
PU500 VIDEOTRACKER AGA (Shareware) Make v
PU501/4 VIDEOTRACKER DATA for the above pro
PU505 DMS DEVICE MASHER Archive all of your
PU507 BIRD CREATOR Creates those strange hidd
PU508/20 MORE IMAGINE OBJECTS Yes 13 disks
PU532 SERNET/PARNET Installation for CD32-Am
PU533 MAGIC TRICKS Magic card tricks with your
PU534 FOOTBALL ICONS 8 colour icons of Footb
PU535 BACKDROP STRAMASH Wb 3 backdrops!
PD251 WE SHAVE ASS Not a bad demo! +Y
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PD254/5 THE MIDNIGHT HOUR Mr Bean anim &
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PD258 FATAL MORGANA Exellent with Beavis &
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PS158 BMF SLIDESHOW Some good cartoony pi
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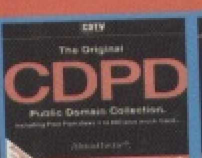
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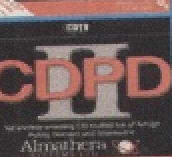
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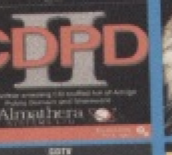
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- TRANSPORT 3 disks of Cars,Airplanes Ships etc!(3)+Y
- TRUCKS & TRAINS Full of Wagons trains etc!+Y
- ASTROLOGY 2 disks of astrological signs!+Y
- AIRCRAFT 3 disks full of aircraft pictures(3)+Y
- BIRDS Songbirds, Birds of Prey & more!+Y
- DOGS 2 disks full of good dog pictures!+Y
- HOUSES CASTLES & BUILDINGS Good pics+Y
- SPORTS-MAC Lots of good sports pictures!+Y
- GARDEN Lots of horticultural pictures(5)+Y
- MILITARY 10 disks of military clipart!(10)+Y
- HOFFMAN GRAPHICS Clock pictures!+Y
- KIDS ANIMALS DISK Cute cartoony animals!+Y
- FARM & HORSES Nice pastoral pictures!+Y
- PEOPLE Sailing & Steam ships!+Y
- ANATOMY 2 disks of huge skulls skeletons etc!+Y
- CAMPING On an outdoor theme!+Y
- WILDLIFE 3 disks full of wildlife clips(3)+Y
- MARINE & NAUTICAL To do with sea life!+Y

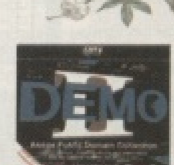








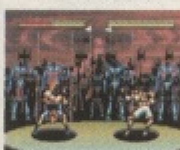




NEW! UPD GOLD LICENCEWARE! MAD FIGHTER 1200!



Superb new 3 disk fighting game for the 1200 only! This will keep you busy for ages as you try to defeat one opponent after another. Huge sprites and fast gameplay make this an essential 1200 game! A UPD Licenseware product only 5.99+50p p&p.



AMOS PD

- AMOS UPATER LATEST VERSION v1.36 + Y
- PIXIE KINGDOM Good exploration game (2) +
- SHAPES Excellent kids game !+Y
- CASSETTE LABELLER + MIXED SOURCE+Y
- WIZARDS DOMAIN graphical adventure+Y
- TOTALLY AMOS Good read for programmers!+Y
- NOTEBOOK & SHOPPING LIST Easy to use !+Y
- COMPILER 1.36 UPDATE, LATEST compiler !+Y
- KARATE WORM II Nice little game!+Y
- DRIVER TEST Test speed of your reactions!+Y
- PROGRAMMERS CONSTRUCTION SET V2!+Y
- NODDY'S PLAYTIME Educational demo!+Y
- RAMOS PRO For Amos Professional!+Y
- TOP OF THE LEAGUE Football manager!+Y
- AMOS PRO UPDATE V1.12 Just in!!!+Y
- SUPER BATTLE ZONE A good version!+Y
- ALPHABET Simple alphabet teacher!+Y
- FAMILY HISTORY DATABASE V2.2 Latest!+Y

COLOURED CLIPART

This is a superb collection of coloured clipart, mostly in Ham mode (4096 colours), though some is in 16 colours. Can be loaded into Deluxe Paint 4 or any other package accepting Ham pictures! (OK on 500, 500+, 600, 1200 & 4000!)

- CCL001/10 MAPS. Afganistan-Zambezi, autoboots!(10) + Y
- CCL011 REPTILES, good pictures, autoboots! + Y
- CCL012/3 ACTORS, famous faces, autoboots! + Y(2)
- CCL015/6 AIRCRAFT & CARS assorted, autoboots! + Y
- CCL018/26 BIRDS 8 disks, Super, autoboots! + Y
- CCL027 CATS, 1-16 Super cat pics,autoboots! + Y
- CCL028/35 DOGS, 1-126 Super dog pics,8 disks! + Y
- CCL036 EXPLORERS 1-13 famous explorers,autoboots+y
- CCL037/40 FISH 1-92 Super pics pictures,(4 disks)+Y
- CCL041/51 FLOWERS 11 disks of flowers! (11 disks)
- CCL052/+4 FRUIT 2 disks, Good pics! (2)autoboots! + Y
- CCL055 FRONTIER 1-13 Pioneer pictures,autoboots
- CCL056/7 HORSES 1-16 Great horse pics,autoboots!(2) + Y
- CCL058/61 INSECTS Small creatures!(4 disks) + Y
- CCL062/3 INVENTORS 2 disks full!(2) + Y
- CCL064/71 MAMMALS More animals pictures(8 disks)+Y
- CCL072/3 INSTRUMENTS 4-25 Musical (2 disks) + Y
- CCL074 MILITARY 7-17,& MUSICIANS 1-4! + Y
- CCL075 MUSICIANS 9-21 Classical! autoboots! + Y
- CCL076/7 PREHISTORIC Dinosaurs!(2) autoboots! + Y
- CCL078/81 PEOPLE Lots of people! (4 disks)+Y
- CCL082/4 PRESIDENTS 1-40 USA presidents,3 disks +Y
- CCL085/7 REPTILES 1-19 Good pics (3) autoboots! + Y
- CCL088 SHIPS 10-33 Marine vessels! + Y
- CCL089 SPORTSMEN. Various sportsmen,autoboots! + Y
- CCL091/6 TREES, 6 disks of tree pictures! autoboots! + Y
- CCL097/100 VEGETABLES 1-48 goodpics(4disks)atb+y

COLOUR BRUSH CLIPART

Saved as brushes so they can be pulled easily into Dpaint!

- CB001 Lots of brushes on an art & schoolwork theme. + Y
- CB002 Lots of brushes of stores food,garden home & more! + Y
- CB003 Lots of brushes on a sporting theme (142 brushes) + Y
- CB004 Lots of brushes on a food & confectionary theme! + Y
- CB005 Lots of brushes, 155 pics on a financial theme. + Y
- CB006 Lots of brushes of cute cartoon characters! + Y

FONTS (Bitmapped & assignable)

- PU048 DYNAMITE FONTS II CutNPaste fontscreens Y
- PU049 DYNAMITE FONTS More CutNPaste Fonts Y
- PU058 FONTS AND RAM MANAGER BIG video fonts+
- PU059 FONTS & SURFACES Backdrops & fonts ! +Y
- PU169 GELIGNITE FONTS CutNPaste fonts!+Y
- PU175 GELIGNITE FONTS II Excellent IFF fonts+Y
- PU176 GELIGNITE FONTS III More of above!+
- PU185/6 COSMOPOLITAN FONTS (4) Packed with fonts+Y
- PU201 MALICE FONTS Excellent tiny fonts for Dpaint!+Y
- PU226/7 C-EYES FONTS For use in Dpaint, WB, etc.(2)+Y
- PU278 GELIGNITE FONTS IV Yes more IFF fonts!
- PU331/43 COLOUR FONTS(ASSIGNABLE)Dpaint etc(13) +Y
- PU356 FONTFARM Contains 55 large & Small fonts! +Y
- PU390 FONT FARM 2 Lots more good fonts! +Y
- PU391 FONT FARM 3 Another disk crammed with fonts+Y
- PU451/2 HARLEQUIN FONTS Hires fonts & textures!(2)+Y
- PU463 BLUE ROSE FONTS 1 Superb cut & paste fonts +
- PU464 BLUE ROSE FONTS 2 great cut & paste fonts! +Y
- PU465 BLUE ROSE FONTS 3 with a Christmas theme! +Y
- PU521/4 BLUE FONTS Full of good cut & paste fonts!(4)+Y
- PU525/6 CINNAMON FONTS 2 disks full of coloured fonts+Y
- PU527/31 FONT FARM 5-8 Loads more good fonts! (5)+Y

PROFESSIONAL FONTS

These fonts are for Professional page & Pagestream use only!

- PU231/5 PAGESTREAM FONTS 5 disks full, super fonts!- (5)Y
- PU236/7 SCOPE197/8 Adobe type fonts, 2 disks full! +Y
- PU257/61 PAGESTREAM FONTS 2nd set of good fonts.(5)+Y
- PU262/6 OUTLINE FONTS For Pro page/3 or 4 only(5) +Y
- PU319/23 OUTLINE FONTS For Pro page 2.1 or 3(5)+Y
- PU409/7 OUTLINE FONTS For Pro page3 or 4 only(5) +Y
- PU408/12 MORE OUTLINE FONTS (As above) (5) +Y
- PU413/7 MORE OUTLINE FONTS (As above) (5) +Y

OCCULT,ASTRONOMY+PREDICTION

- PU015 BIORYTHMS, STARCHART 2 Good programs+ Y
- PU174 ASTRO 22 professional astrology now V3.51 + Y
- PU211 AMIGA PUNT A horse race predicting program!+Y
- PU212 PERM CHECK PLUS a pools prediction prog Y
- PU213 RACE RATER Another horse racing program!! +Y
- PU228 M.O.R.C V2 rune caster,new 1 disk version!+Y
- PU254 ASTRONOMY V2 calculate info on solar system! +Y
- PU362 STARVIEW Gives view of star for given time etc!+Y
- PU363 FORECASTER Horse racing prediction program! +Y
- PU364 COURSE FORM Simple horse racing predictor!+Y
- PU375 POOLS TOOLS2. 3 pools related programs!+Y
- PU377 MIND SHU Simple astrological program! +Y
- PU437 THE HUMAN AURA Interesting book! (2) +Y
- PU456 THE MYSTERIES OF RUNES all the signs. +Y
- PU473/4 STRANGE Abductions,UFOs corn circles etc (2) +Y
- PU482 DIVIDEND WINNER Pools prediction aid ! +Y
- PU485 WITCHES COOKBOOK Turn mum into a newt! +Y
- PU486 THEORY & PRACTICE OF MAGIC Fun only! +Y
- PU487/9 PARANORMAL INVESTIGATIONS Weird! (2) +Y
- PU497 RUNEMASTER Become familiar with the runes. +Y
- PU506 I CHING Learn all about the Oracle! +Y

GAMES

- PG006 ANTEP & SLOT CARS role playing game+ Y
- PG021 ATIC ATAC Really playable game! + Y
- PG023 BATTLEFORCE strategy war game!
- PG024 BLACKJACK A good card game! + Y
- PG026 CASTLE OF DOOM Excellent! Get it + Y
- PG028 COLOSSUS & WORLD Fab adventures ! + Y
- PG032 DRAGONS CAVE D&D style game Mega+ Y
- PG034 ETERNAL ROME Strategy & DOMINOES+ Y
- PG046 HACK Great text adventure-infocom style! + Y
- PG047 HOLLYWOOD TRIVIA Nice Trivia Game! +
- PG048 HOLY GRAIL One of the best Text adventures+ Y
- PG053 LARN A superb text adventure game + Y
- PG059 LORE OF CONQUEST space trading D&D game Y
- PG062 MENTAL IMAGE 1 Gridrunner invaders & rebound+
- PG063 MORIA Classic adventure now version 5.4! +Y
- PG068 NO MANS LAND Hi tech war game-shoot em ups. +
- PG071 POM POM GUNNER Like beach-head on the 64+Y
- PG076 SEVEN TILES Speedball type game-MEGA!
- PG079 SEALANCE A submarine strategy game +Y
- PG101 THE INSIDERS CLUB Stocks & shares game
- PG121 A500+ GAMES PACK 21 games to run on a plus+Y
- PG124 TOTAL WAR This is a good risk type game! +
- PG127 AIRMANIA Super platform game from Addware + Y
- PG138 BATTLE OF BRITAIN & WAR strategy War games!
- PG153 WAR very good strategy/arcade game+Y
- PG174 AMOS CRICKET Shareware cricket game,1 or 2plr+
- PG178 MENTAL IMAGE 2 Three Excellent new games +Y
- PG183 CATACOMBS great D&D style game. VG,GFX +Y
- PG190 TOP SECRET An exellent quality platform game!+
- PG191 ACT OF WAR New space strategy game! +Y
- PG202/3 IRON CLADS Good strategic war game!(2)Y
- PG218/9 CLASH OF THE EMPIRES Super strategy!+ Y
- PG255 KINGDOM AT WAR Nice strategy war game!+Y
- PG258 AGA TETRIS 1200 tetris game & more! Y
- PG260/1 18TH HOLE A nice golf game! (2) +Y
- PG262 AGA CHESS Needs 4mg of ram to play! AGA ONLY.
- PG301/2 MOTOROLA 020 INVADERS For 1200 ONLY!(2).
- PG303 MAD FIGHTER Fab PD version !1200 ONLY.
- PG305/7 KLONDIKE II AGA Exellent,3 disks 1200 ONLY.
- PG313 ROAD TO HELL Super driving race game!+Y
- PG319 PROFESSIONAL BINGO Great , with speech+Y
- PG325 MEGABALL 3 AGA The BEST version!(1200 Only)
- PG329/30 STARBASE 13 Graphic space adventure(2) +Y
- PG333 ICERUNNER loderunner type platform!+ (Not 1200)
- PG340 EARTH INVADER Nice space invaders clone! +Y
- PG341 MUCUS Platform puzzle & a slideshow! +Y
- PG342 DEPTHCHARGE Depth charge the enemy subs! +Y
- PG345 SICKBALL II Freaky ping pong game. +Y
- PG346 KISS THE CANVAS Control 2 huge boxer figures+Y
- PG348 PARADROID Superb version for your Amiga!+Y
- PG351 XMASTIME Nice festive platform game!+Y
- PG352 WAYNES WORLD PONG with samples 1mg+Y
- PG353 YAHCTCY Great version of the game. +Y
- PG354 TO THE DEATH Fantastic beat em up demo(2mg)Y
- PG355 MEGABLOCK 2 Very nice Tetris game. +Y
- PG357/8 ANT WARS nice lemmings game(1mg chip)+Y
- PG359 ALIEN FRENZY Nice shoot up maze game +Y

New Price!

Disks now only **99p**

Throughout the Summer!!

EDUCATION

- PE001/5 EDUCATION SET science programs for age 11+ +Y
- PE006 KIDSPAINT Fab little talking colouring book+Y
- PE007/8 LEARN & PLAY Maths, spelling etc. 5-10 yrs +Y
- PE009 STORYLAND 2 Save toyland from the witch! +Y
- PE010 TOTAL CONCEPTS ASTRONOMY Book on disk.+Y
- PE011 TOTAL CONCEPTS DINOSAURS Book on a disk+Y
- PE013 SIMON & SPACE MATHS Talking maths program
- PE014 SPANISH, FRENCH, GERMAN TUTOR+ Not 600!
- PE019 DUNKS DTP A sort of DeskTopPublisher for kids +Y
- PE026 WW II FACTS Good historical program!+ Y
- PE027 AMIGA BEGINNER Learn to use your machine+ Y
- PE028 MATHS ADVENTURE Solve questions to progress+Y
- PE030/2 DESKTOP GUIDE TO ELECTRONIC MUSIC! +Y
- PE033 MATCH WITH HUMPTY Match the objects! + Y
- PE034 WORLD GEOGRAPHY Quite useful disk! +Y
- PE035 KIDS DISK1 Super to learn reading! +Y
- PE040 HOW THE EARTH BEGAN The full story! +Y
- PE041 SINGALONG NURSERY RHYMES Good fun! +Y
- PE042 CHILDRENS FAVOURITES More nursery fun! +Y
- PE047 ASI BACK TO SKOOL1 Style Count & Words +Y
- PE048 ASI BACK TO SKOOL2 Simon Cal maths train etc+Y
- PE049 MANIACS OF NOISE This is brilliant+Y
- PE050 THE LITTLE TRAVELLER Learn about countries+Y
- PE052 COMMUNICATE Superb sign language teacher! +Y
- PE054 HWAY CODE QUESTIONS & ANSWERS Useful +Y
- PE055 JUNIOR MATHS Suitable for young children! +Y
- PE056/7 READ & LEARN VOL1 Three little pigs story+Y
- PE058 WORD FACTORY Learn to spell! +Y
- PE062 ANIMAL LAND Superb early learning!+Y
- PE063 DINOWARP A nice quiz on Dinosaurs! +Y
- PE064 PAY ADVICE Useful maths, SIMILAR TO ANY!+Y
- PE066 THE STARS OF EUROPE Super book on a disk+Y
- PE067/8 DISCOVERY OF THE ATOM science book(2) +Y
- PE071 FRENCH VERB TESTER Test your French! +Y
- PE072 CALCULUS MATHS Mental arithmetic tester! +Y
- PE073/4 KIDS DISK 3 A comic book for kids(2) +Y
- PE075/6 TUTANKHAMUN Educational slideshow(2) +Y

BUSINESS

- PB001 AMICASH bank management program+Y
- PB002/3 ANALYTICALC Superb spreadsheet!+ (2)Y
- PB004 ASI LABEL PRINTERS 3 of the best+Y
- PB005 BANKIN control your cheque book! +Y
- PB006 BUSINESS CARD MAKER Nice program+
- PB007 CLERK Complete accounts package+Y
- PB008 DESKTOP PUBLISHER Simple to use +Y
- PB009 FLEXYBASE DATABASE Address keeper+Y
- PB011 MISC BUSINESS Gazettes, Grocery list, Calc
- PB013 QED Simple & effective text ed+Y
- PB014 RIM DATABASE Fully relational !+Y
- PB015 TEXTPLUS V3.00 The BEST Wordprocessor +Y
- PB017 VISICALC SPREADSHEET Simple to use+Y
- PB019 BUSINESS LETTERS contracts, letters + more+Y
- PB020 TEXT ENGINE 4.1 THE LATEST Version !!+Y
- PB022 BBASE IIIv1.3 Latest version of super database+Y
- PB023 FORMS REALLY UNLIMITED form creation prog+Y
- PB024 LAST WILL & TESTAMENT Just in case !+
- PB026 AGRAPH Superb Program graphing data +Y
- PB029 ADDRESS PRINT Good label printing program! +Y
- PB030 THE MONEY PROGRAM Home accounting! +Y
- PB033 A BASE A shareware database program! +Y
- PB034 ILLINOIS LABELS Super label program!+Y
- PB035 BUDGET V1.34 manage personal finances!+
- PB036 CHECKBOOK ACCOUNTANT V2.01 superb! +Y
- PB037 AMIBASE PRO II Latest version of database! +Y
- PB038 BUDDBASE V1.2 Very nice easy to use database+Y
- PB039 BANK V1.0 A nice banking program! +Y
- PB040 PAY ADVICE ANALYSER V4 Latest version! +Y
- PB041 AMIGAWORD A useful geographical database!+Y
- PB042 EASYCALC PLUS+ Improved, only dos 2 or over!+Y
- PB043 ACCOUNT MASTER Home finance program. +Y
- PB044 EDWORD PRO V4 Superb new version! +Y
- PB045 FH SPREAD A nice spreadsheet program! +Y
- PB046 PERSONAL DIARY Keep track of your life. +Y
- PB047 ON FORM V1.1 Exellent invoice/order printer+Y

DEMOS

- PD068 PHENOMENA ENIGMA Absolutely brilliant! +Y
- PD093 SCOOPEX CHROMIUM Superb demo +Y
- PD094 SCOOPEX MENTAL HANGOVER A classic+
- PD130/1/4 ALCATRAZ ODDESSY Awesome!! Ok on 500+!
- PD165 DARK DEMON Mega new demo ,get it +Y
- PD182 SPACEBALL Absolutely brill,needs 1meg chip!+Y
- PD185/6 ANDROMEDA MIRROR Fab Music & Graphics!+Y
- PD187 HOY AGA DEMO 1st 1200 demo,a must! 1200 ONLY
- PD188 SANITY WORLD OF COMMODORE Super demo+Y
- PD189/90 SILENTS DEMON DOWNLOAD Fab demo! (2) +Y
- PD203 TECHNOLOGICAL DEATH Freaky techno rave +Y
- PD205 FAIRLIGHT ILLUSION Good demo 1mg chip! +Y
- PD206 MELON HOW TO SCN A CAT Nice effects! +Y
- PD215 FAIRLIGHT 242 Unusual & interesting demo! +Y
- PD216/7 A TRIP TO DEEP BASS A must have rave demo!+Y
- PD218 VIVID ABSTRAX PIG AGA Mega colourful!(1200 ONLY.
- PD221 POINT OF SALE Best AGA yet! 1200 ONLY.
- PD223/4 SPACEBALLS 9 FINGERS This is MEGA!!(2) +Y
- PD225 ANALOG Superb colourful AGA only demo! Y
- PD226 GROOVY by Lemon,super graphics demo! +Y
- PD227 IMPACT NO LEM Super kaleidoscope effects +Y
- PD228 SILENTS SOZZLED SOMERSAULT Fab effects! +Y
- PD229 PERSPEX HYPNOSIS dancing silhouettes AGA only!
- PD235 AGATHA Nice effects & colours. 1200 only.
- PD240 VOLCANO New AGA megademo. 1200 only
- PD241 IT SMELLS LIKE CHANEL no5 Great! 1200 only
- PD243 FULL MOON AGA Nice demo 1200 only
- PD244 BEYOND BELIEF AGA Nice music +pics1200 only
- PD245 SANITY ARTE A Superb demo for all systems+Y
- PD246 ABSTRACT SUBTLE SHADES Good demo!+Y
- PD247 JESUS ON CHEESE DEMO Insane!!! 1.3 only.
- PD248 FLYING COWS PRO SIAK Good needs fast mem+
- PD249 KEFRENS INTERCHANGE Nice 1200 only
- PD250 NOVA SORRY French synthy music demo1200 only
- PD155/6 SHADART AGA Cars,Ray tracings etc(2) 1200 only

AMIGA MUSIC DISKS!

- PM001 100 GREATEST 64 TUNES 100 fab 64 tunes!+
- PM010 AMEGA PARTY WINNERS Four WICKED songs+ Y
- PM016 BEATLES SONIX Nice music +Y
- PM058 MAG FIELDS CHIP FESTIVAL Full of chip music+Y
- PM069 SPACE DEBRIS Excellent music! +Y
- PM074 SOUND OF SILENTS Just get this its mega!
- PM092 PIANO TUNES Nine piano songs- good + Y
- PM096 STAIRWAY TO HEAVEN Rendition of the song+Y
- PM104 500 THINGS COMEBACK 4 great rave type tracks+
- PM112 TECHNOMAN II 8 essential hardcore tunes+
- PM124 PLAYSID 2 (3) You must get this !!!! +Y
- PM125 PLAYSID inc.RobHubbard, ManiacsOfNoise + Y
- PM155 VINE G-RAVE 5 more good rave tracks!! +Y
- PM167/8 JESUS ON ES Crazy rave music demo! (2) +Y
- PM179 PLAYSID V2.2 More old 64 style music!(not1.3) +Y
- PM190/1 DANCE TRASH 2 disk set of rave music!(2) +Y
- PM192 HOBBITS & SPACESHIPS music by Dr Awesome+Y
- PM198/9 MIRAGE SUBLIMINAL XTC Fab rave(1200only)
- PM200 DATA-X TRILOGY 3 raved up pieces! +Y
- PM201 DATA-X THE VICTIM 6 more music tracks! +Y
- PM203 BIG MECHANOID SYMPHONY NO 1 (1200only)
- PM204 PG MUSIC MADNESS 50 chip music tunes! +Y
- PM205 DESERT TECHNO TRAX 6 techno-ish tunes! +Y
- PM211 MBC BASS IN YA FACE Hardcore techno music+Y
- PM212 FOR DA UNDERGROUND More hardcore music! +Y
- PM216 DUAL CREW CHROMATIC good music pack+Y
- PM217 LEGALIZE IT 1 Great Amiga music disk! +Y
- PM221 DOOP Crazy music disk ! 1 mg chip +Y
- PM222 NEOPLASIA PHOBIA 5 fab music tracks+Y

CLASSICAL MUSIC

- PM012 AMIGADEUS CLASSICAL Eine Kleiner etc. + Y
- PM022/23 CLASSICAL MUSIC Bach, Handel etc +Y
- PM035 DIGITAL DEBUSSY Fab R Baxter conversions+Y
- PM036 DIGITAL DEBUSSY8 classic Debussy music! + Y
- PM070 RHAPSODY IN BLUE tracked by Rob Baxter! 1MY
- PM082a/82b VIVALDI - FOUR SEASONS (2) V Good !+ Y
- PM090/91 MOZART HORNCONCERTOS need 1mg chip+ Y
- PM130/2 BACH BRANDENBURG CONCERTOS 1 to 6 +Y 3
- PM150 DESKTOP HARPSICHORD RECITAL Classics! + Y
- PM165/6 NUTCRACKER SUITE Super rendition!+
- PM174 CLASSIC WORKS Grieg & Bach classics! +Y
- PM175 SONIX MUSIC Some nice scores here!(loadwb)+Y
- PM183 CLASSIX GOLD Bach Toccata& Fugue (1mg chip)
- PM184 MOZART FLUTE CONCERTOS 1mg chip! +Y
- PM218 HANDELS FIREWORKS MUSIC (1mg chip) +Y
- PM220 SONGS FROM THE GUIDE Rob Baxter 1mgchip +Y

ANIMATIONS

- PA039 ERIC-S AMY VS WALKER Cute & sexy! 1.5M Y
- PA040 ERIC-S BATMAN vs JOKER Very funny!!!+Y
- PA042 ERIC-S COYOTE STRIKES BACK 1mg too! +
- PA043 ERIC-S MORE ATROCIOUS Very witty !!+ Y
- PA045 ERIC-S STEALTHY II Mig-29 vs Stealthy !+Y
- PA054 LIGHT CYCLES (2) Tron animation +Y
- PA065/66 REAL 3D (4) Superb of the program+
- PA072 THE JUGGLER A classic amiga demo!+ Y
- PA074 THE WALKER vs The Helicopter - Mega !+ Y
- PA075 THE WALKER vs A2000 A classic ! + Y
- PA086 FRACTAL ANIMATION full screen low fly anim+Y
- PA091/3 GAS TURBINE, STEAM & PETROL ENGINE (3)+Y
- PA094 AMY JOGS,WALKS & SNEEZES by E Schwartz!+Y
- PA095 HOW TO RUN INTO A WALL by Eric Schwartz! +Y
- PA099 ATF AGILITY new ES anim, very witty as usual+Y
- PA100 VTOL CONTEST Check out this new ES anim ! +Y
- PA101 DOLPHIN DREAMS Great Dolphin anim! + Y
- PA103/4 KINGFISHER 2 Superb bird animations!+ Y
- PA106/7 THE JOURNEY Fab fractal pics & animation(2)
- PA118 3 SCHWARTZ Skydive,Soft landing & Bomber! +Y
- PA119 STRIKING 1 ENGINE Another fab engine anim!+Y
- PA120 TWO STROKE PETROL ENGINE Super anim!+Y
- PA122/3 THUNDERBIRDS ANIM Nice animation! (2)+Y
- PA131 ROADHOG ANIM Very funny 2mg animation!(2)Y
- PA140 XMAS ANIMATION Amusing animation! +Y
- PA149 SPAR TREK 6 Clever CD32 advert animation+Y
- PA150 RAGING HORMONE Another funny anim! +Y
- PA151 WIND MAKER Nice star wars animation!+Y
- PA152 NATIONAL WEATHER Amusing little anim!+Y
- PA154 DAFFY LOSES HIS HEAD Amusing animation! +Y

POWER ANIMATIONS

- PP001/2 ANTI LEMMINGS (2) This is Brilliant! 2M
- PP003 AT THE MOVIES anim of Amy squirrel ! 1.5M+Y
- PP004/7 AUTOMATED LIGHT (4) Battlestar galactica! 3M
- PP008/10 BUZZED (3) Great anim of wasp crashing! 2M
- PP011/12 DATING GAME (2) Very witty!, Get it. 3.5M!
- PP016 GULF WAR Another ES production! Good 2M! Y
- PP021/4 LANDING (4)Tobias Richter powerianim 4M!
- PP025/27 STATION AT KHARN (3) Incredible 2M demo Y
- PP036/7 WALKER DEMO (2) A 2mg version of a classic!
- PP040/43 AT THE MOVIES II (4) Hilarious ! 1mg-3mg
- PP044/45 AMY V WALKER II (2) witty ES demo 3M
- PP046 SWEET REVENGE Coyote vs Roadrunner! 1.5mg+Y
- PP050 UNSPORTING Wicked Schwartz cartoon+ 2M! Y
- PP052/3 CHARLY CAT Super Schwartzlike cartoon! 2mg.Y
- PP055/4 CHARLY CAT AT THE BEACH 2nd anim! 2mgY
- PP057/9 CHARLY CAT CATCHES A CANARY Fab! 3MG.
- PP060/3 CHARLY CAT MOUSTERMIND Great! 3.5MG.
- PP064 DUNCAN DUNS BEETLE Unusual anim! 2mg.
- PP065/6 CHARLY CAT SNOWJOKE Latest anim 2mg.+ Y
- PP067/9 SPEED LIMIT 3mg motorcycle race! + Y (3)
- PP070/1 LEMMINGS REVENGE amusing anim! 2mg Y
- PP074/6 G.I. SPY 3mg anim from charlie cat author! (3)
- PP077/84 THE HAUNTED Tremendous animation,3mg!(8)
- PP097/98 CHARLY CAT IN SICKNESS & HEALTH(3)3mg
- PP099/100 AT THE FLIX Charlie cat again! (2) 2mg
- PP101/4 QUALITY TIME Superb Shwartz 5mg anim (4)!
- PP108 BATMANSING Another fun Shwartz anim 2mg(3)
- PP111/2 BUGSBUNNY&SPACEMEN Action 2(2)mgY
- PP117/8 PRANK ON FURBALL Cat has a pizza! 2mg (2)
- PP119 THE LOWER DECK Charlie in the bath (2)3mg
- PP120/3 LAST STAND ON HOTH Fab space anim!(4)3mg
- PP127/30 CHARLY CAT DANDRUFF DUO Amusing (4)3mg
- PP131/2 ON THE GREEN Funny golf animation 3mg +Y
- PP133/5 CHARLY CAT AT XMAS Good, needs 3 mg!
- PP136 ATTACK ANIM Great Golf type animation!1.5mg Y
- PP137/40 HEADING FOR HOME Raytraced space (4)3mg
- PP141/4 MEAN MACHINE Console battle! MEGA (4)3.5mg

SLIDESHOWS

- PS8 AIRCRAFT SLIDE Lots of pictures of fighter aircraft. + Y
- PS45 KELLY S/S Some excellent quality HAM pictures. + Y
- PS115 THE GATHERING 93 Stunning pictures here! + Y
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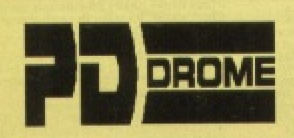


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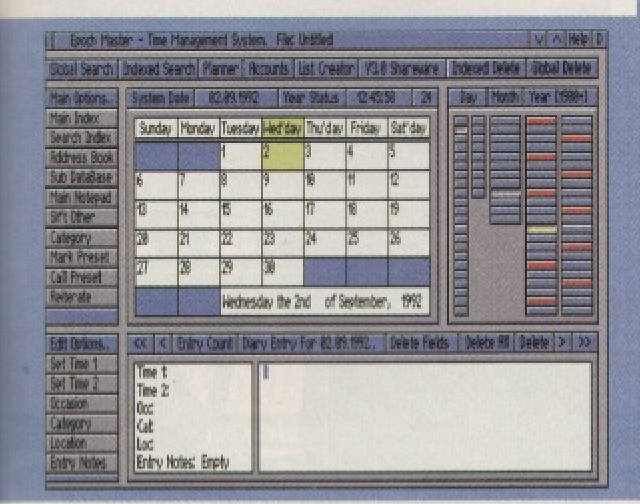
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PD UTILITIES

Before you splash out your life savings on some expensive professional software, check out the latest budget offerings in the public domain. André Digard is your guide.



EPOCH MASTER V3

time manager

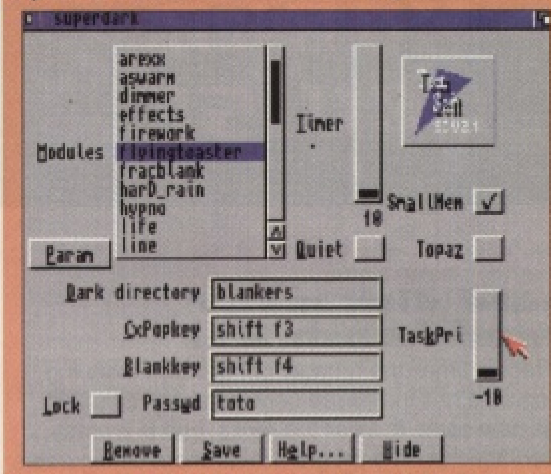
This is an unusual type of program to find in the public domain. Time managers are normally reserved for use by businesses and often cost very large sums indeed. *Epoch Master* is not as powerful as its professional counterparts, though it packs quite a hefty punch. Essentially, the program revolves around a calendar of events. From there the program spins off into basic accounts, an address book, a year planner and several other functions. The idea behind the program is that you can find out where you or your staff should be on any given day and time. The whole program is remarkably well done. The only complaint I have is that the user interface is very non standard. It doesn't detract from the useability though, this is one of the better public domain business programs.

Available from: Blue Rose PD, 33 Glenmore Walk, Hilden, Lisburn, N. Ireland BT27 4RY. Tel: 0846 678513. Price: £2.00 including P+P.

80%

SUPERDARK V2.1A

screen blanker (workbench 2+)



Here comes yet another invasion of flying household electrical equipment. This time it's toasters, the latest screen blanker to hit the Amiga. Screen blankers (also known as screensavers) are designed to reduce damage to your monitor from screen burn, which can permanently etch a pattern on the screen if the same graphics are displayed for long periods.

The latest update of SuperDark does nothing unusual when compared with other blankers, but it does do its job very well. There are a host of different effects available, including a remarkably silly music player with cuddly, bouncing creatures. The standard blankers are also there, fireworks, searchlights, starfields et al.

The menus are well laid out, and setting up is child's play. The bad news is that it crashed far too frequently for comfort when using the testing facility. As it stands *SuperDark V2.1A* is an excellent program that easily rivals commercial blankers, but I wouldn't trust it when doing important work in case it crashed.

Available from: KEW=II Software, PO Box 672, South Croydon, Surrey CR2 9YS. Tel: 081 657 1617. Price: £1.50 including P+P (Minimum order two disks).

60%

MATHS MONKEY

education

If you have kids who need a bit of help with their maths, this program could seem to be the ideal solution. It has many sections ranging from grid references to digital clocks. It was programmed in Amos, as most educational programs seem to be.

The graphics are well done, but they are all static. Some animation would have been more than welcome. The program itself is somewhat like the graphics; colourful and well designed but completely lacking in interest. There are no fireworks when you do a section well, just a picture showing your score. The scenes and questions remain the same every time you play.

When left to play for a while, our 'guinea pig' got bored very quickly (as did I). It's unfortunate, because there's a lack of good educational software. Kids like to be rewarded when they get something right, and animations and music seem to please them. So why do so few people include these things in this kind of program? My immediate guess is that programmers don't have enough of the child in them to understand what makes it tick. Overall, I will be interested in seeing any future releases, but I'm not holding my breath, and neither is my little nephew. This could have been a great program but, as with a lot of other educational software, it's left swimming in a sea of boredom and mediocrity.

Available from: F1 Licenseware, 31 Wellington Road, Exeter, Devon EX2 9DU. Tel: 0392 493580. Price: £3.99 including P+P.

55%

»

BLUE ROSE VIDEO GRAPHICS

video fonts and backgrounds

There aren't too many good sources for video graphics – most are either highly expensive or of poor quality. So it makes a very pleasant change to find some that are cheap yet of reasonable appearance. This set comes on two disks and is licenseware.

The fonts are varied, some are the kind that you would associate with games or demos, and others are definitely well suited to video production. Most of the fonts are static, though there are a couple of animated ones such as Fire. The backgrounds are thoughtfully designed; some are a little over the top but in general they are very useable. They could be handy for anyone putting together presentation disks or slideshows, especially for the title screens. There are also several pieces of clip art scattered across the disks, including the obligatory dinosaur.

All of the artwork is of very high quality, well chosen and ultimately well designed. It might not be suitable for every application, but there's something on here for everyone.

Available from: Blue Rose PD, 33 Glenmore Walk, Hilden, Lisburn, N. Ireland BT27 4RY. Tel: 0846 678513. Price: £ 4.50 including P+P.

80%



HD CLICK V2.7

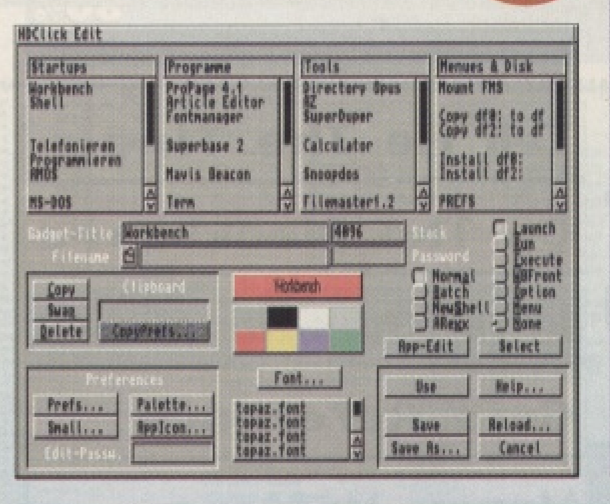
hard disk menu (workbench 2+)

In recent times the number of hard disk menuing programs has increased considerably. *HD Click* has now come to swell the ranks, and is a pretty good attempt. The program is far more configurable than most, with a complete editor for the front end.

It comes in two versions. The one supplied here is the, 'I'll annoy you with a silly requester until you pay the shareware fee' version. The full shareware version apparently works faster and more efficiently. *HD Click V2.7* is a little gaudy for my taste ... the screen layout and I just don't hit it off. But it does seem to work well enough. Extra memory is definitely recommended.

Available from: KEW=II Software, PO Box 672, South Croydon, Surrey CR2 9YS. Tel: 081 657 1617. Price: 1.50 including P+P (Minimum order two disks).

75%



C.L.INDEX

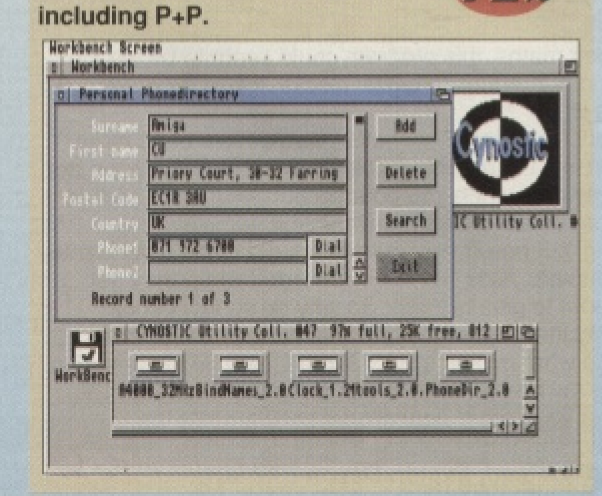
licenseware tutorial (workbench 2+)

CLIndex is licenceware, not public domain. This means two things; firstly, your friends should buy their own version, copying yours would be stealing; secondly the author is given some money for his effort when you buy it.

CLIndex is a set of manuals on disk designed for beginners. It takes you on a tour of your Amiga's Shell, a topic which should be approached with care. It all starts out very well, the author making very few assumptions as to your capabilities and providing a good general grounding in the Shell. The only real complaints I have are that it's all rather staid, and the author, having explained something, expects you to understand it immediately. The latter is the main problem I came accross, a real beginner would probably have to go over most of the text several times before they had learned it well enough to remember. Still, it's far cheaper than buying a book on the subject and it all happens on screen which gets a thumbs up.

Available from: F1 Licenseware, 31 Wellington Road, Exeter, Devon EX2 9DU. Tel: 0392 493580. Price: £3.99 including P+P.

72%



READY ROBOT

education

A surprising month, with not one, but two education programs. This one is a very different kettle of fish from *Maths Monkey*. There are loads of bits and pieces on this disk, including a word quiz, a simple maze, details on a NASA astronaut and some historical information.

The disk supplied is a cut down demo version. The complete program is available from the programmers. The whole thing works in a sort of children's science book way with lots of little articles and games, most of them very short, which is a good thing. As for the graphics, I don't think I have ever seen such variety on one disk. The characters are well drawn, and there are loads of digitised pictures, but the quality also swings the other way too. *Ready Robot* ultimately suffers from the same problems as *Maths Monkey* though, i.e. it's boring, and lacks lasting interest. Its saving grace is some simple animations in various sections.

Available from: KEW=II Software, PO Box 672, South Croydon, Surrey CR2 9YS. Tel: 081 657 1617. Price: £1.50 including P+P (Minimum order two disks).

65%





CYNOSTIC UTILITIES NO.47

various (workbench 2+)

60%

This is a small batch of five semi-useful utilities. There's a functional, if somewhat basic, phone diary. It will keep a few lines of details and can produce tone dial sounds via your Amiga which, theoretically, could be used to dial a number, but it can't produce printouts or even an on-screen listing. Then there's *MTools*, for people who need to transfer large MS-DOS files to and fro. It does a reasonable job, but is noticeably slower than *CrossDOS* when moving small files. Next comes *Clock*, which is a well-programmed replacement for the standard Workbench item. Best of all is a small utility called *BindNames*. This great little program lets you keep all of your Workbench Assigns in a separate file, allowing all of them to be done in one job lot by the program. Great! Lastly, a grave warning (literally). If you follow the instructions on this disk about modifying an A4000/30 for extra speed, you WILL send your computer to an early death.

Available from: Cynostic, Office O1, New Enterprise Centre, Little Heath Ind.Est., Old Church Road, Coventry CV6 7NB. Tel: 0203 681687. Price: £2.00 including P+P.

Listing of CLIndex:Commands_List/PD_Commands/textra (28 lines)

Textra is a replacement for the Ed text editor. I suggest you copy it to C: and rename it to Ed to get total compatibility. Textra is a great program for quick editing because you can load any number of files at once and cut and paste between them. A new version, 2.0 has recently been released, so if you can get hold of it, it is well worth using.

Examples

Textra MyFile

Textra opens an edit window for MyFile

Textra

Textra opens a new window and gives a file requester for you to load a file to edit or create a new one.

Textra MyFile1 MyFile2 MyFile3

Textra opens 3 windows for MyFile(1-3).

Next Page | Prev Page | Next Line | Prev Line | Goto... | Print File | Quit

AmigaShell

New Shell process 4

4.Workbench:>

Easy PD

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GAMES

❑ **18th Hole**
(CAT 225 - 2 DISKS- NOT 1200)
This is a very good looking over head golf game. Good multi player fun.

❑ **3D Games Series**
(CAT 849 - 1 DISK)
Includes a brilliant 3D adventure game, which is absolutely huge.

❑ **Act Of War**
(CAT 267 - 1 DISK)
A very good Space Crusade style strategy game with three missions to do, and an array of weapons.

❑ **Advanced Hero Quest**
(CAT 1920 - 1 DISK)
Let the computer be the game master, and provide the challenge You need the board game to play.

❑ **Deluxe Galaga**
(CAT 1974 - 1 DISK)
A true classic as far as shoot em up games go, and fantastically professional with it. Re-live some arcade nostalgia now.

❑ **Diplomacy**
(CAT 1909 - 1 DISK)
A very competent computer version of that great board game.

❑ **Gnu Chess**
(CAT 2042 - 1 DISK - NOT 500)
A very good looking playable chess program. Easily one of the best around.

❑ **Golden Oldies**
(CAT 1308 - 1 DISK)
A wonderful collection of arcade classics from the early days. A good nostalgia trip

GAMES

❑ **Grand Prix 93**
(CAT 2692 - 1 DISK)
A surprisingly deep and highly involved management game.

❑ **Gush**
(CAT 1209 - 1DISK)
This is probably the best version of Pipemania you can get. Very playable and very addictive.

❑ **High Octane**
(CAT 680 - 1 DISK)
This is a corking over head car racer for two players. It's full to the brim with thrills and spills, and plenty of weapon pick ups.

❑ **Jellyquest**
(CAT 2336 - 1 DISK)
A sort of Q-Bert puzzler, and a good one at that. Quite fiendish.

❑ **Klawz The Cat**
(CAT 1735 - 1 DISK)
This is a lovely cute platform game, with classic gameplay.

❑ **LCD Dreams**
(CAT 1789 - 1 DISK)
A collection of four old LCD hand held games re-vamped for the Amiga. Great stuff.

❑ **NO I Mine 1**
(CAT 920 - 1 DISK)
A clever Boulderdash game, with mind boggling puzzles.

❑ **NO I Mine 2**
(CAT 454 - 1 DISK)
More of the same, with tons and tons of frustrating levels.

❑ **Pop Quiz**
(CAT 2250 - 1 DISK)
Test your knowledge of pop history with this pop-tastic quiz.

GAMES

❑ **Red Dwarf Quiz**
(CAT 887 - 1 DISK)
Test your knowledge of the TV series with this Dwarf-tastic quiz. It's very though indeed.

❑ **Road To Hell**
(CAT 565 - 1 DISK)
Yet more over head racing in yet another great game. This time you can customise your car as well.

❑ **Starbase 13**
(CAT 1213 - 2 DISKS)
This is an epic graphic adventure with lots to solve. It's very playable, and quite funny.

❑ **Survivor**
(CAT330 - 1 DISK)
This is a pretty good RPG type adventure game. Simple in play, but hard to finish.

❑ **Tetren**
(CAT 66 - 1 DISK)
Tetren is a very good Tetris clone. It features a good selection of new oddities, and two player option.

❑ **Mr Men Olympics**
(CAT 1890 - 2 DISKS)
This is a lovely game for kids. It features great graphics which match the original very well.

❑ **Total War**
(CAT 1043 - 1 DISK)
A brilliant version of the board game Risk. Six players computer or human compete, and battle.

❑ **Wizard Wars**
(CAT 2959 - 1 DISK)
This is a very polished RPG type board game. Quite involved and pretty tough to win.

ASSASSINS

❑ **Assassins 3**
(CAT 104 - 1 DISK)
Megaball - great breakout game
Drip - polished Painter game.

❑ **Assassins 123**
(CAT 173 - 1 DISK)
Includes the excellent Artillerus 2 which is brilliantly addictive, and for up to eight players.

❑ **Assassins 114**
(CAT 185 - 1 DISK)
International Cricket is on here, and so is Insectoids 2. Brill.

❑ **Assassins 95**
(CAT 286 - 1 DISK)
Includes two football manager games which are quite different from each other.

❑ **Assassins 133**
(CAT 1139 - 1 DISK)
There are two great Columns type games for you on this one.

❑ **Assassins 138**
(CAT 1348 - 1 DISK)
Includes the un-missable game Scorched Tanks. Totally addictifve, and great multi player fun.

❑ **Assassins 128**
(CAT 1632 - 1 DISK)
Three brilliant versions of some arcade classics. Includes - Space Invasion, Deluxe Pacman and Solar System Wars.

❑ **Assassins 139**
(CAT2282 - 1 DISK)
Includes a good fruit machine game, and a weird breakout.

❑ **Assassins 135**
(CAT 2442 - 1 DISK)
Has a brill Backgammon game.

MUSIC/DEMO

❑ **Fairlight 242**
(CAT 2781 - 1 DISK)
Contains a very long video sequence set to the usual techno type music.

❑ **9 Fingers**
(CAT 383 - 2 DISKS)
An audio visual feast brought to you from Spaceballs. It's pop-video tastic and no mistake.

❑ **Arte**
(CAT 562 - 1 DISK)
A graphical extravaganza of a demo with funky-tronic music.

❑ **Attraction**
(CAT 1243 - 1 DISK)
A great music disk with some lovely thoughtful music.

❑ **Banging Raves**
(CAT 213 - 1 DISK)
Perhaps not rave exactly, but a good megamix of some classic tunes. A good mix of styles.

❑ **Banging Raves 2**
(CAT 514 - 1 DISK)
Another good megamix.

❑ **Basso Continuo**
(CAT 1059 - 1 DISK)
Ten excellent funky tunes are on here for your listening pleasure.

❑ **Doop Re-mix**
(CAT 337 - 1 DISK)
A good re-mix of that chart topping tune.

❑ **Gastric Ulser**
(CAT 2724 - 1 DISK)
A good collection of some very hard rave tunes. Not for the feint hearted listener.

MUSIC/DEMO

❑ **Gospel Karaoke**
(CAT 10 - 1 DISK)
It sounds unbelievable, but it is true. Karaoke Amiga!

❑ **Kaos Theory**
(CAT 1114 - 1 DISK)
It's rave-omatic Amiga time with some seriously hard tunes.

❑ **Multi Megamix 2**
(CAT 2498 - 1 DISK)
An almost commercial quality remix of some very famous tunes.

❑ **Piece Of Mind**
(CAT 980 - 1 DISK)
A great 3D extravaganza demo with some very classy music.

❑ **Scoopex 2 Unlimited**
(CAT 2241 - 2 DISKS)
Good old Scoopex supplies 3 very well produced 2 Unlimited mixes.

❑ **Sequencial**
(CAT 547 - 1 DISK)
A roller coaster of a demo.

❑ **For Your Mind**
(CAT 2462 - 1 DISK)
Fast video, fast music, a really moving experience for sure.

❑ **State Of The Art**
(CAT 19 - 1 DISK)
An all time classic demo. Brilliant visuals and a cracking dance tune.

❑ **Star Trek Rave**
(CAT 2390 - 1 DISK)
Is nothing sacred? Apparently not. A silly story with pictures which provide a good laugh

❑ **Techno Tracks 2**
(CAT 1664 - 1 DISK)
Awesome music and some great visuals make this a must.

ALL THE DISKS LISTED ON THIS PAGE ARE COMPATIBLE WITH ALL AMIGA COMPUTERS UNLESS OTHERWISE STATED

USEFUL

❑ **600 Business letters**
(CAT 291 - 1 DISK)
Lots of letters for lots of things.

❑ **Account Master**
(CAT 1817 - 1 DISK)
A good little accounts program to help keep your books.

❑ **Amibase Pro 2**
(CAT 293 - 1 DISK)
Probably the best database program you can get. Very usable indeed.

❑ **Astro 22**
(CAT 2120 - 1 DISK)
An excellent program to help with your astrological predictions.

❑ **Astronomy**
(CAT 2847 - 1 DISK)
Produces very detailed planetary information for astronomers.

❑ **Classic Utilities**
(CAT 1863 - 1 DISK)
A true collection of classics that you really should have.

❑ **Create Adventures**
(CAT 1027 - 1 DISK)
A very vice authoring program.

❑ **Crossword Creator**
(CAT 2161 - 1 DISK)
Takes the strain out for you.

❑ **Crunchers Disk**
(CAT 1227 - 1 DISK)
If disk space is getting tight then this disk is definitely for you.

❑ **D-Copy 3.1**
(CAT 2582 - 1 DISK)
The best disk copier you can get.

❑ **Dynamic Skies**
(CAT 1512 - 1 DISK)
An amazing night sky viewer which is feature packed.

USEFUL

❑ **Easycalc**
(CAT 1042 - 1 DISK)
Simply the best spreadsheet.

❑ **Edword Pro 4**
(CAT 2071 - 1 DISK)
A brilliant text editor which has a very good feel about it

❑ **Forecaster**
(CAT 607 - 1 DISK)
If you're a betting man/woman, this disk could be up your street.

❑ **Grinder**
(CAT 1249 - 1 DISK)
A versatile screen converter.

❑ **Hyperdrive**
(CAT 1116 - 1 DISK)
Creates a protected RAM disk.

❑ **Mandelmania**
(CAT 820 - 1 DISK - NOT 500)
A very fast fractal generator with fast zoom in and out.

❑ **Mandelplot**
(CAT 90 - 1 DISK)
An excellent shareware fractal generator. Tons of fractal types.

❑ **Magnum**
(CAT 2666 - 1 DISK)
A good disk magazine creator.

❑ **Opti Comms 2**
(CAT 2357 - 1 DISK)
An excellent collection of tools for use with you modem.

❑ **PC Task 2**
(CAT 1281 - 1 DISK)
A working demo of this very good PC emulator program.

❑ **Planetarium**
(CAT 1887 - 1 DISK)
A simple program to display the position of the planets.

USEFUL

❑ **Pools Tools 2**
(CAT 442 - 1 DISK)
A great rich quick program ? Could be Couldn't it.

❑ **PP Mini Crunch**
(CAT 838 - 1 DISK - NOT 500)
A user friendly interface for the excellent Powerpacker. Very nice.

❑ **Professional Utilities**
(CAT 634 - 1 DISK)
A very good useful and varied set of worthwhile programs.

❑ **S-I-R-D-S**
(CAT 2214 - 1 DISK)
Create your very own stereogram pictures and baffle your friends.

❑ **Start Of The Art**
(CAT 2317 - 2 DISKS)
These disks are packed chocker with various graphics programs.

❑ **Starview**
(CAT 1610 - 1 DISK)
A night sky viewer which even marks out the contellations.

❑ **Text Engine 4**
(CAT 1464 - 1 DISK)
The best word processor there is. Very well suited to the Amiga.

❑ **The Money Program**
(CAT 1811 - 1 DISK)
An excellent home money monitor program. Very useful.

❑ **Utlity Disk Maker**
(CAT 2371 - 1 DISK)
Proves very helpful for creating your own disks, serious or not.

❑ **X Beat Pro**
(CAT 415 - 1 DISK)
A very friendly music sequencer program. Very good for learners.

ANIMATION

❑ **Animation Studio**
(CAT 2406 - 1 DISK)
A fantastic program to ger you started in animation. Features the onion skin layering technique.

❑ **Boat**
(CAT 933 - 1 DISK)
A very nice animation of a typical english garden scene, with a boat.

❑ **Bonds Last Stand**
(CAT 835 - 1 DISK)
Bond cops it at last, and not before time too.

❑ **Beach**
(CAT 1566 - 1 DISK)
A great single screen picture postcard type animation.

❑ **Human Cannonball**
(CAT 1599 - 1 DISK)
An amusing story of how not to be a human cannonball.

❑ **Linus**
(CAT 1018 - 1 DISK)
A very original anim with a very good cartoon atmosphere.

❑ **Raging Hormone**
(CAT 2780 - 1 DISK)
Poor old hormone tries to pull a bird. He should know better.

❑ **Raging Hormone 2**
(CAT 2473 - 1 DISK)
That thick hormone just doesn't know when to stop. Very funny.

❑ **Raging Hormone 3**
(CAT 2130 - 1 DISK)
Hormone passes on what he has learnt to his son. What a shame.

❑ **Savings**
(CAT 112 - 1 DISK)
The post office savings advert quite a novel end. Funny.

MISCELLANY

❑ **Communicate**
(CAT 279 - 1 DISK)
Learn how to communicate with sign language and many more.

❑ **Octamed Tutor**
(CAT 2456 - 1 DISK)
An excellent guide to getting the most from Octamed or MED.

❑ **Spectrum Emulator**
(CAT 1446 - 1 DISK)
Turn your Amiga into a 48k ZX Spectrum. A fastish Amiga is recommended though.

❑ **Speccy Classics**
(CAT 498 - 1 DISK)
A collection of classic old Spectrum games for use with the above emulator program.

❑ **Speccy Classics 2**
(CAT 1499 - 1 DISK)
More great games for emulator.

❑ **Speccy Classics 3**
(CAT 2993 - 1 DISK)
And yet more corkers.

❑ **The Invisible World**
(CAT 1786 - 1 DISK)
A visual insight into the tiny world of microscopic bugs.

❑ **Titanic Cheats**
(CAT 1031 - 1 DISK)
Absolutely chock a black full of hints, tips and cheats.

❑ **Ultimate Cheat Disk**
(CAT 2583 - 1 DISK)
Another disk packed to the gills with game tips and cheats.

❑ **Vic 20 Emulator**
(CAT 1087 - 1 DISK)
Turn your Amiga into a VIC 20. Comes with tons of games. Needs a fast Amiga to fully appreciate.

1200 ONLY

A COLLECTION OF DISKS FOR THE AMIGA 1200 COMPUTER

❑ **Big Time Sensuality**
(CAT 2215 - 2 DISKS)
An audio visual treat of a demo with stunning graphics and an almost CD quality soundtrack.

❑ **Friday At Eight**
(CAT 2033 - 1 DISK)
A very fast paced demo with a really brilliant music track.

❑ **Full Moon**
(CAT 1740 - 1 DISK)
A brilliant demo with a spooky intro and a good pacey tune.

❑ **Klondike Deluxe**
(CAT 782 - 3 DISKS)
A patience card game with some very beautiful picture cards.

❑ **Maximum Overdrive**
(CAT 2986 - 2 DISKS)
A very long full motion video demo which lasts ages.

❑ **Megaball AGA**
(CAT 842 - 1 DISK)
The most popular breakout type game gets even nicer. A must.

❑ **Real**
(CAT 2379 - 1 DISK)
Possibly the best AGA demo to date. Totally awesome.

❑ **Relokick 1.4**
(CAT 2918 - 1 DISK)
Brings downward compatibility to your new 1200 to help get some of those old programs working.

❑ **Sleepless Night 3**
(CAT 583 - 1 DISK)
An essential collection of serious programs guaranteed to work on the Amiga 1200.

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PD GAMES
3231 ZOMBIE APOCALYPSE
Like Op Wolf With Blood/Gore
X3221 BAZZA & RUNT AGA
Excellent Platform Game!!!
X3222 DANGERMOUSE
Superb Hunchback Clone!
X3227 EVIL INSECTS
Good But Strange Shoot em up
3205 THE PYRAMID GAME
Good Puzzle Game
3201 ACT OF WAR MISSIONS
For use with Registered version
3191 AMBASSADOR FRUIT M/C
Great fruit machine game!
3189 GALAXY WARS
Great Coin Op Conversion!
X3188 (AB) MASQUERADE
Puzzle game with Speech!
3185 TUMBLER STREET
Gambling Tumbler Game
3179 GLOBAL THERMO WAR
Good Nuclear War Strategy
3175 (ABC)KLONDIKE II AGA
The Sequel To a Superb Game
3174 CASINO BLACKJACK
More For You Gamblers!
3171 INTROGASH
Good Adventure Game
+3157 ORBIT
4 Versions fo Light Cycle Games.
+3151 CASE OF DR STANGE
Great Platform Action!
X3147 (AB) CYBERTECH CORP
AGA Only Alien Breed Clone!
+3146 TMA
1st Level Only Game Like Airwolf.
+3141 ROB'S HOT GAMES *5
Compilations of Recent PD Game submissions, By our Rob!

ANIMATIONS
in3230 2MB AMIGA ANIMATION
The Teapot & The Anglepoise
3229 2MB AMIGA ANIMATION
The high Spot Funky Dancer
3228 2MB AMIGA ANIMATION
Please release me!
3182 MORPHY THE MAGICIAN
Latest 2MB Schwartz Anim!!
X3181 MORPH MAGICIAN AGA
Requires 4MB & HD! Aga only

UTILITIES
3224 BLITZ SHAPE EDITOR 1.1
Edit 3D Shapes in Blitz Basic
3220 HD CLICK V2.7
Hard Drive Menu System.
3219 CALORIE COUNT DIARY
Watch Those Calories
3218 VARK CLI UTIL *5
Collection of New CLI Utils
3217 NOSTROMO CHEATS V3
More Cheats For Cheats!
3203 DMC MAG CREATOR 1.21
Create Your Own Diskmags
3204 EPOCH MASTER V3.0
Calendar, Dbase, Addressess etc
3197 (AB) EAGLEPLAYER 1.52
Superb Module Player!
3192 ROBS HOT STASH *9
More Super Upto date Utils!
3187 ROBS HOT STASH *8
More Super Upto dat Utils!
3177 UTILS COMPILATION
Vat, Pay advice, Cash Utils etc
3173 FONTFARM 12
50 Super Bitmapped fonts
3172 FONTFARM 11
20 More Great Fonts
X3160 BLITZ BLANKER AGA
A Collection Of AGA Blankers
3161 (AB) IMAGINE BUDDY
Online Help From Imagine2 HD req
3158 ROBS HOT STASH *7
Even more Mega Utils
+3156 MARBLE BASE
New Shareware Database
+3150 SONIC DRUM KIT
Superb Drum Machine!!
+3145 PROBOARD V1.1
Circuit Board Designer.
+3144 ROB'S HOT STASH *6
More Upto date Utils!
+3143 CANNON UTILS DISK
Drivers & Print Utils For BJ's!
+3132 FONT FARM 10
A Collection Of Amiga Fonts
+3131 FONT FARM 9
50 More Fonts
+3125 PROGRAM LOADER
execute Programs From A Menu
+3124 AMIGADOS TUTORIAL
There Are Lots Who Need This!

DEMO & MUSIC
3226 RHYTHM ATTACK 2
Hot Music Disk
3225 RHYTHM ATTACK 1
More Great Music Tracks
3211 QUACKBUSTED II
Decent Gfx Demo
3210 (AB) LOVE
Superb Party Winning Demo
3209 POLKA BROTHERS
"No Name Demo
3208 GEVALIA - POLKA BROS
2nd Place in Demo Comp
3203 DEVOLUTIONS SLIDES
Superb Raytraced Pics
3202 DANCE WAR
"Zone Against Zone" Music
3194 (AB) ARTIFIC. PARADISE
Well Worth A Look At!
3183 (ABC) TRANCENTRAL
Very Very Nice Music Demo
+3155 GENIUS MUSIC
3 Tracks of Rave!
+3154 CLASSIC HORROR PIX
Posters From Old Horror Flix.
+3153 DEEPER 9
Spacey Sci-Fi Jpeg Pics
+3152 DEEP 9
More Space Jpegs
+3126 R. BAXTER METROLINK
2 Original Compositions
+3123 AEROSOL MUSIC
Toons to Annoint Your Ears!
+3122 STSFCTN GUARANTEED
Nice new Demo Addition
+3119 "LARGO " BEETHOVEN
Piano Concerto No 1 in"C"
+3109 ELECTRONIC KNIGHTS
New Demo-"Rampage"
+3108 OXYGENE "CUZCO"
Another Quality Demo
+3103 ANDROMEDA
"Sequential " Excellent
+3077 (AB) PASTEL VANILLA
Some Nice Amiga Toons
+3074 FRIENDS OF PAULA 2
Even More F.O.P. Mods!
+3073 FRIENDS OF PAULA 1
4 More Great F.O.P. Modules
+3070 FRIENDS OF PAULA 5
More Musak for Paula Fans
+3066 INFINITY
Very Nice Plazma Cycle Demo
3066 INFINITY

AGA DEMOS
X3193 (AB) RAMJAM /BF
"It Can't Be Done" AGA Demo
X3142 BRAIN STATE IN A BOX
After Many Requests!....
X3127 FRIDAY AT 8 AGA
Nice Effects, Good Demo
X3104 COMPLEX "REAL" AGA
Superb New AGA Demo
X3091 FATAL MORGANA AGA
Groovy AGA Ostrich Demo!
X3046 (AB) BIG TIME SENSUAL
2 Disk AGA Extravaganza!!
X3016 FAIRLIGHT FULL MOON
Superb. Fairlight Do It Again.
X3015 NOXIOUS:
Demo Titled "Beyond Belief"
X3014 (ABC) INNESTATION
Present Ray World. Excellent

AGA PICS
X3207 JPM'S AGA PICS *10
More very Nice AGA Pictures
X3178 (AB) TUTANKHAMUN 2
Even More Treasures From Tut!
X3176 (AB) RED DWARF AGA
Loads of AGA Pics From R.D.!
X3170 (AB) BORIS VALLEJO
Superb Boris Art In AGA
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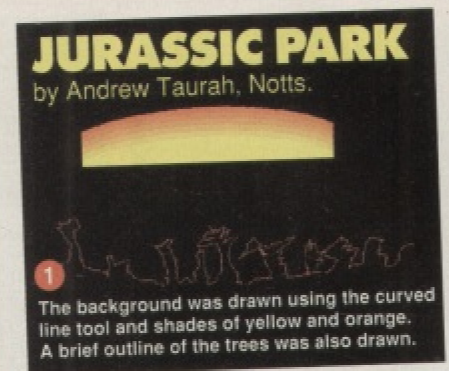
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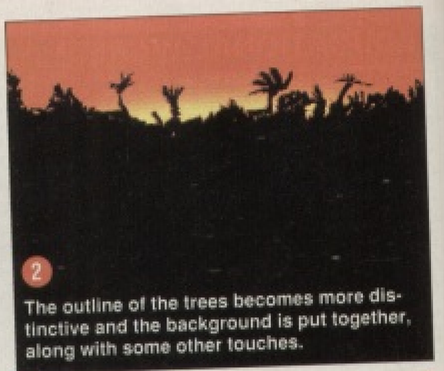
Welcome, mes amis, to this month's wonderful world of art on the Amiga. On with the show daaarlings.

JURASSIC PARK

by Andrew Taurah, Notts.



1 The background was drawn using the curved line tool and shades of yellow and orange. A brief outline of the trees was also drawn.



2 The outline of the trees becomes more distinctive and the background is put together, along with some other touches.



3 Next, the logo was drawn in freehand but without the text.



4 Both pictures are brought together and the final touches are added.



1. The outline of the first SAS Trooper is roughly outlined onto a black and white background using the freehand tool in *DPaint*.



2. The colour mixing stage. Using the freehand tool, even more grey is added to the uniform and the gasmask is filled with a lighter grey.



3. Next, the gloves are coloured in with a lot of greys and the buttons are filled in with shades of yellow to achieve a brass effect.



4. Finally, the gun itself was filled in using the complete range of greys from the palette, giving it a strong metallic look.



5. Another trooper is drawn using the same technique. This time the trooper has different equipment and his face is completely hidden.



6. The finished picture, after the second trooper has been drawn, one is loaded into the normal screen and the other into the spare screen and mixed them together using the pickup tools.

TWILIGHT

by Richard Whittall, Warwickshire.



This picture was created using a combination of *Brilliance* and *DPaint N* in 256-colour mode.

THE JOKER

by John Bradshaw, East Sussex.



First of all a rough outline of the picture is drawn using freehand in *DPaint*.



Next, some of the black parts were filled in.



The main colour areas are now filled in.



Now for the face and the hair tones. Again, the palette was redefined and the whole picture was touched up. A speech bubble is finally added for the finishing touch.

CATASTROPHE CORNER



This masterpiece was, according to Lucy Rodgers from Tourquay, "inspired by David Bowie's Life on Mars song". I'm sure poor David is grabbing Iman by the throat at this very moment in sheer frustration at how his song has been interpreted. I presume those overgrown lime-like things are supposed to be planets. And just what is that Eiffel tower is doing lying on its side in space? As for the poor spaceman himself. Where's his oxygen? In a few moments that cheesy grin will be gone and replaced by a gasping-desperately-for air grimace. As for the contours of his badly misshapen body, is this due to the strange atmospheric conditions in space or did Ms Rodgers lean up against the washing machine whilst drawing this masterpiece? We'll never know, and do we want to?

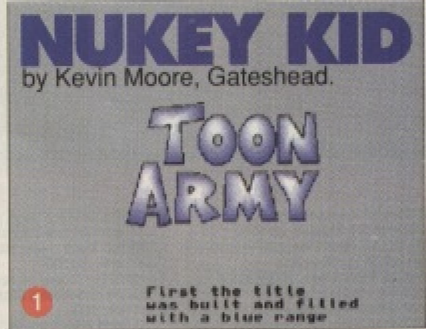
HI-FI

by Auburn Hodgson, Hartlepool.



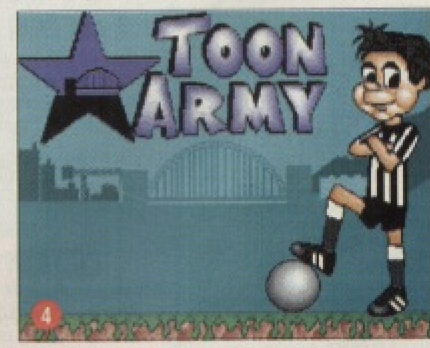
NUKEY KID

by Kevin Moore, Gateshead.

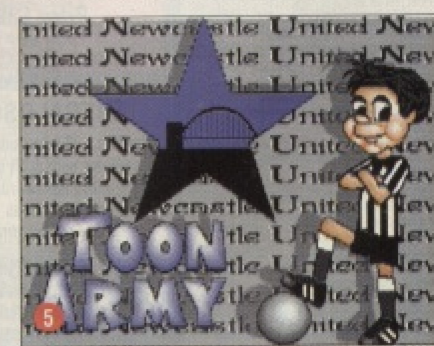








A nice scenic background is added but ....



... is replaced by the final backdrop. (Boo!)

AI RUNNER

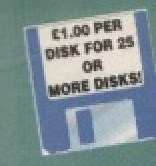
by Che Yuen Yam, Bradford.







Che Yuen Yam sent in a selection of pictures and animations to, "make our life that little bit more satisfactory and significant". This animation was produced and created on an Amiga A1200 with 2Mb using *DPaint4*.





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GAMES

- G4 **MEGABALL** Breakout – very addictive
- G5 **STAR TREK I** (2 disks) Space (Not A1200)
- G13 **CASTLE OF DOOM** Adventure
- G15 **GOLDEN FLEECE** Text only adventure
- G22 **CARD GAMES** Harp, Plait, Queens etc
- G34 **RETURN TO EARTH** Elite type
- G35 **LLAMATRON** 512K & 1Mb Shoot 'em up
- G41 **ESCAPE FROM JOVI** Space Arcade
- G44 **BATTLEFORCE** Fantasy roll playing game
- G45 **DRAGON CAVE** Dungeon Master type
- G52 **GREYSLAYER** Arcade adventure
- G54 **STAR TREK 2** (3 disks)Not 1200
- G56 **FRUIT MACHINE** * Excellent
- G57 **MECHFORCE** (2 Disks) RPG
- G62 **AIR ACE II** World War 2 S.E.U.
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- G82 **BLACKJACK** Card game
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- G96 **BOARD GAMES**
- G97 **ATIK ATAK** C64 game
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- G125 **RAMIFY** Pairing
- G126 **RUSH HOUR** Frogger – Get across the road
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- G131 **WORLD OF FOOLS** Shoot em up
- G133 **CARD SHARP** 5 card games
- G134 **TOTAL WAR** Risk type
- G136 **SKYFLYER** WWII S.E.U.
- G137 **PUGGLES** O'bert brill
- G138 **SQUATS REVENGE** Wolf clone
- G139 **PAIR IT** Shapes
- G140 **GAMES COMPILATION I** 6 games
- G141 **ATLANTIS I** Strategy
- G142 **NAPOLEONIC WAR SIMULATION** Strategy
- G143 **MISSION RAID PART II** S.E.U.
- G144 **SNAKES & LADDERS** Good
- G145 **GAMES GALORE VOL 7** For the young
- G146 **AIR WARRIOR** Flight simulation
- G152 **DUNGEONS OF NADROJ** Hacktype
- G153 **QUICK & SILVER** Platform. Excellent
- G154 **MASTER OF THE TOWN** Shoot the sign posts
- G156 **ETHOS** Text adv + pics
- G157 **BATTLE CARS** 3D cars S.E.U.
- G158 **CHALLENGER** Quiz - 5 player
- G182 **CATACOMB** Graphic adv – very well done
- G183 **KINGDOM AT WAR** War games
- G184 **SMASH TV RIPOFF** S.E.U. Futuristic
- G185 **DOODY** Mario type platform
- G186 **PICK OUT** Pair it. V. good
- G187 **NU-SHOOT EM UP** Space
- G189 **STRIKE BALL** Baseball. Brill!
- G192 **CRAZY SUE** Platform. 1st rate
- G193 **HENRY IN PANIC** Manic Miner type
- G194 **CONCENTRATION V3.3** Pair it type
- G195 **DESTINATION MOONBASE** Thrust
- G196 **ESCAPE FROM JOVI III** Caves
- G197 **NO MANS LAND** War S.E.U.
- G198 **DOMINOES** V. Good
- G200 **MIDNIGHT THIEF GAME** Adv
- G204 **GRUB GRABBER II** Help Elvin! Avoid gremlin
- G205 **SWORD OF WORLOCK** 3 disk Adv.
- G206 **A NIGHT AT THE TOP** Terrorist adv
- G208 **QUADRIX** Puzz. Excellent
- G209 **YUM YUM** * Pacman
- G210 **REVENGE MUTANT CAMELS** S.E.U.
- G211 **BATTLEMENTS** Hunchback platform
- G212 **LEMMINGOIDS** Blast them!
- G218 **KARATE WORM** Platform-cute
- G219 **SNAKE IN THE GRASS** Platform – neat
- G221 **WIZARDS DOMAIN** Graphic adv
- G222 **PIXIE KINGDOM** (2 disks)
- G223 **ARCADIA** Breakout – very popular
- G224 **PORK A PORK** Stop the foxes
- G225 **MR BRICK** – Mario type
- G226 **RAID III** S.E.U. – wicked
- G227 **SERENE III**
- G228 **WOTSITSNAME** Quiz
- G229 **TETREN** – tetris
- G230 **NUMPTY & THE ALIEN INVADERS**
- G233 **OMEGA RACE** S.E.U. Great
- G234 **MENTAL IMAGES DISK 2** 3 games
- G262 **MR & MRS** Young platform – very good
- G263 **TANX** Great 98%
- G264 **DEFENDA** Arcade 95% Brilliant conversion
- G265 **GRAND PRIX SIMULATOR** Mega
- G266 **NUMBER FUMBLER** Number puzzle
- G267 **LEMMINGOIDS** Blast away
- G268 **GROWTH**
- G270 **PROJECT 1**
- G271 **LAZER ZONE**
- G272 **LEMMINGS PACK**
- G273 **THE MAZE GAME**
- G275 **APIDYA**
- G276 **SHOOT OUT**
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- G278 **COMPUTER CONFLICT 2**
- G279 **ANTEP & SLOT CARS GAME** RPG
- G280 **TRICKY & THE TURN GAME**
- G283 **CARD GAMES 2**
- G285 **MIND GAMES 21**
- G286 **HYPER TEXT CHEATS**
- G287 **TECHNOBAN** Puzzle game
- G289 **THE BEAST** Mission to kill
- G290 **NADILOT RUN** Cat & dog chase
- G291 **OUCH** Clobber those moles
- G292 **ABSOLUTE ADV VOL ONE**
- G293 **CHAOS STRIKES BACK** Maps etc.
- G294 **GAME TAMER v4.59** Latest
- G302 **AMOS CRICKET** Good cricket game
- G303 **ARAZNAX** 40 levels
- G304 **HELL ZONE** Elite
- G305 **FATAL MISSION** Good shoot 'em up
- G307 **CROSSMAZE/CRYPTO KING** Words
- G308 **INTERLOCK (AMOS)** 25 levels
- G309 **TANK ATTACK & MOUTHMAN**
- G311 **THRALLBOUND** Viking Adv Text
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CU AMIGA SPECIAL

Welcome to our new look readers' offers. This month sees the launch of our new upgrades for the Amiga A1200.

Unlike some A1200 upgrades, ours are fully PCMCIA compatible. Designed and built in the UK exclusively for CU Amiga - never has it been so affordable to upgrade an A1200 with more memory on a board also capable of adding a 68882 floating point maths co-processor at speeds of up to 50MHz.

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So why upgrade your memory? Probably because a memory upgrade is the most versatile enhancement you can make to your Amiga. Apart from the fact that you need it to run the more powerful Amiga software there are many extra benefits too. You can use some of it as a RAM disk, just like a super-fast extra floppy drive. This means you can avoid the cost of a second floppy drive or hard disk. Some software that claims to need a hard disk will run on your Amiga from a RAM disk. A print spooler can save you time waiting for your printer to finish printing before you get on with your work, use your new RAM instead of upgrading your printer or buying an expensive buffer.

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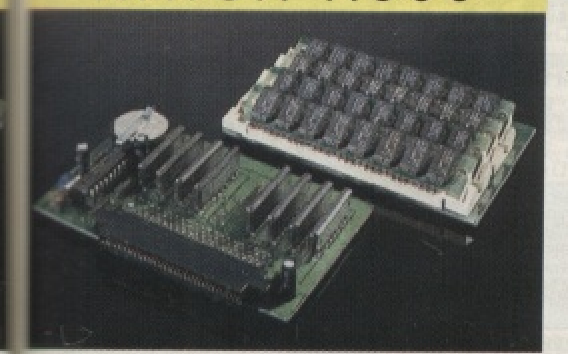
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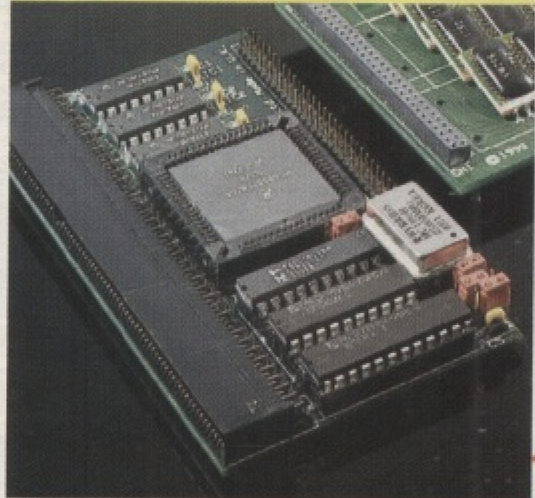
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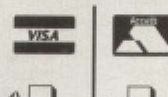
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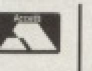
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- ☐ 4008-3 SPECCY EMULATOR
- ☐ 3554 PC TASK 2·03 DEMO — Run PCXT software on the Amiga
- ☐ 3495 KICKSTART 3 EM — Only works on A500+/A600
- ☐ 2001 PC EM — Good A500 PC emulator
- ☐ 2879 ATARI ST EM KS2 — An Atari ST emulator for A500+
- ☐ 3159-2 QL EMULATOR
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AMIGA Workshop

ISSUE 21 SEPTEMBER

Someone asked us the other day why we bother having an index here. After all, you'll find out what's on the following pages by reading them. The point is: what do you read when you've finished the Workshop section? This page. You read it to see if you've missed out on anything important and to laugh (or not as the case may be) at Tony Horgan's witty remarks about what himself and other people have written. Top geezers they may be, but Andy Leaning, Peter Lee and John Kennedy do need introducing every month.

BUYERS' GUIDE

149

Everyone likes to do a bit of shopping, but what happens when things go wrong? Misunderstandings can easily occur when buying via mail order, but follow a few of these guidelines and you shouldn't go far wrong.

ART SCHOOL

Mandelbrot Julia
Zoom 116 X -20000
Iter 8 Y 11000
GO! CENTRE OKAY

160

Our brilliant *Art School* coverdisk caused quite a storm last month. The high winds continue this month with a follow-up guide to all those clever features that we didn't have room to cover in the last issue. Can you tell what it is yet?

OCTAMED 4 TUTORIAL PART 4



That raving *OctaMED* encyclopaedia on legs, Tony Horgan, continues his tutorial series with a look at the notation editor, and exposes a load of tricks to get you *OctaMEDing* at top speed. Plus! Your exclusive cut-out-and-keep guide to all the keyboard short cuts.

CRAFT TUTORIAL PART 2

165

It sounds like a delicious sandwich spread that you might find in your lunchbox (tucked under the chocolate biscuit and yogurt), but *Craft 2* is in fact the other stunning program we gave away last issue. Our tutorial continues this month on page 165.

Q+A MASTERCLASS



John Kennedy gets out his scales, and weighs up the pros and cons of using AmigaDos. Why get shirty with Shell, when you can work wonders with Workbench? Find out in this month's exciting instalment of ... Q+A Masterclass. turn to page 154 now!

WIRED WORLD



Internet is now officially the world's most widely used word. It overtook 'the' a few days ago. It is now the done thing to insert the word 'Internet' at least once in every sentence. John Kennedy is the man with the modem, guiding you around the digital world.

PETER LEE'S ANIMATION MASTERCLASS



Ah, the old masters eh? Can't beat 'em. Actually, Peter Lee's a bit of a modern-day 'old master' when it comes to animation – sorry, let's shorten that to just 'master'. Here he is again with more of his unique and exclusive tips for *Deluxe Paint* and *Brilliance* animators.

TONY HORGAN'S SOUND LAB



Akai's SO1 16-bit sampler comes under the highly-critical eyes and ears of Tony Horgan. It's the cheapest way to get into professional quality MIDI sampling, but is this the perfect 'low cost' complement to your Amiga music system, or just a big box with a few red lights on it?

Regulars

166 QUESTIONS AND ANSWERS

Their knowledge of the Amiga's techie bits is unfathomable – luckily John Kennedy and Andy Leaning have surfaced once again to help you with any Amiga-related problem you might have. Sit yourself down on the couch, and tell us all about it...

174 BACKCHAT

"Yakkity-yak! Don't talk back!" goes the song, but we want you to get a bit lippy. Go on, if you've got something to say, say it! And say it to Tony Dillon's face. No, on second thoughts, maybe you should just write a letter instead.

178 POINTS OF VIEW

André Digard gives his opinion on the rising tide of blood and gore in today's computer games. Is there a difference between Tom and Jerry knocking each other's teeth out and *Mortal Kombat*'s decapitation sequence? Mr Digard says yes.

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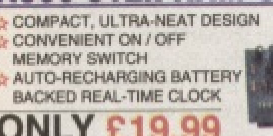


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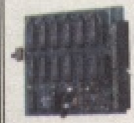
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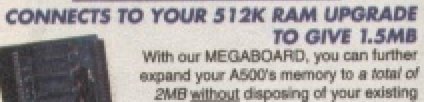
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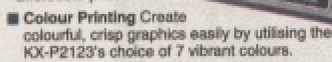
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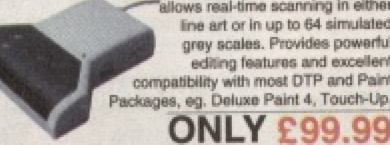


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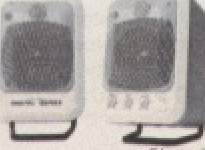
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BUYERS GUIDE

THE CU AMIGA GUIDE TO HAPPY BUYING

Are you cautious about handing over money to a company you can't even see? Andy Leaning has some tips for buying from mail order firms.

Back in the days of old, if you lived in an area where there wasn't a local Amiga dealer you either had to travel miles and miles to the nearest outlet or go without that new Amiga product you wanted so badly. Then someone had the commercially-brilliant idea of armchair shopping. All you had to do was pick up the telephone, tell the person on the other end what you wanted, give them your credit card details and the goods were on their way. At least that's the chain of events that should occur in the ideal world of mail order shopping.

QUESTIONS, QUESTIONS

However, this buying process, as simple as it sounds, has some drawbacks. For starters, without the reassurance of actually being able to visit the company you're buying from how, do you know they're not just a gang of con-artists who will take your money and run? What happens if the goods are faulty when you get them? You can't just take them back to the shop. What about backup?

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But what measures can you take to reduce your exposure to risk and make sure that mail order buying is a totally satisfactory experience? For starters, because you can't visit the company to check out their premises and look for potential signs of trouble, use the evidence you have access to. For example, in just the same way as a good company would care about its showrooms being well presented and laid out, so will they care about their adverts. Whilst the size of adverts (a full page or several pages) is a good indicator of how big and reputable a company may be, relying on this can be misleading. Many small companies may not want or be able to afford large ads, remember that this is not a problem as long as they provide a good service. The quality of the ads, however, is more useful in deciding the standard of a company: do they look professional? Is the stationery they send you (invoices, delivery notes, quotes etc) smart, well laid out and, ideally, in colour? When you call them do they answer the phone promptly and politely and are they well informed about their products? These are all signs that a company has spent money on their staff and looks, and are therefore more committed to long-term service.

CREDIT CARDS

Having found a company you're confident about, it's time to place your order. When you do so always ask for a receipt or invoice to be sent out immediately. This is your proof that you have ordered the goods, and when you ordered them. It should also clearly note the price agreed, which will avoid possible future confusion. When ordering never, ever, send cash through the post. Not only can your money go missing, but it could also be stolen somewhere along the line and you're left with no evidence of ever sending it. Instead, send cheques, postal orders or best of all use your (or ask to use someone else's) credit card.

If you are sending your order via the post or fax or wish to keep a note of your telephone order, use the form below. Sending this to the supplier with payment will help speed up the process.

If you placed your order over the phone, note down who you spoke to, when, and what was said. Again, this will prove useful should anything go wrong in future.

Then it's a waiting game. All being well your goods should turn up when they were supposed to. If not, contact the supplier immediately, let them know and find out why the goods haven't arrived. If it is anything more serious than a mistake by the courier (in which case the goods should arrive the next day or day after you call the supplier) write to them letting them know this was not the original arrangement, and confirming the new delivery dates. If your goods still don't turn up cancel the order and go elsewhere. To cancel the order send confirmation in writing and find out when your money will be returned, credited or cheques destroyed – and check that this happens – don't leave it to good will.

TIPS WHEN BUYING VIA MAIL ORDER

1. Ask friends if they have received good-quality service from a company, and avoid companies that your friends haven't been happy with.
2. Never send cash, always use cheques or credit cards.
3. Always ask for a receipt or invoice to be sent as soon as you place the order – this is your proof that that you have done so.
4. Check that whatever has been delivered is exactly what you ordered.
5. If problems occur contact the supplier as soon as possible, and follow it up in writing. And remember, you don't have to rely on the post, there's nothing wrong with a faxed communication.

DO IT IN WRITING

If the goods do turn up, check them straight away. If possible check what is being delivered and that it is in a reasonable state before the courier leaves. If you have any problems notify the supplier as soon as you can, and do so in writing.

The vast majority of mail order purchases go smoothly – the system wouldn't work otherwise. Mail order also has many more advantages than disadvantages and as long you to follow these simple rules you shouldn't have any problems.

CU AMIGA ORDER FORM

To the supplier: This order follows your advert in **CU AMIGA**. Please treat it as a priority order.
Reader: If purchasing by post or fax complete this form and send it to the company you are ordering from. Alternatively, use it to note down your order when calling.

SUPPLIER
Company...
Address...
....
.............................Postcode....................

CUSTOMER DETAILS
Name...
Address...
....
.............................Postcode....................
Daytime phone number....................

METHOD OF PAYMENT
Postal Order❍ Cheque ❍ Visa ❍ Access ❍ Amex ❍ Other credit card....................
Card Number ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐ Expiry Date ☐☐/☐☐ Start Date ☐☐/☐☐

DESCRIPTION OF GOODS ORDERED

Quantity	Goods/Code	Individual Price	Total Price
		Subtotal	
		Delivery	
		Total	

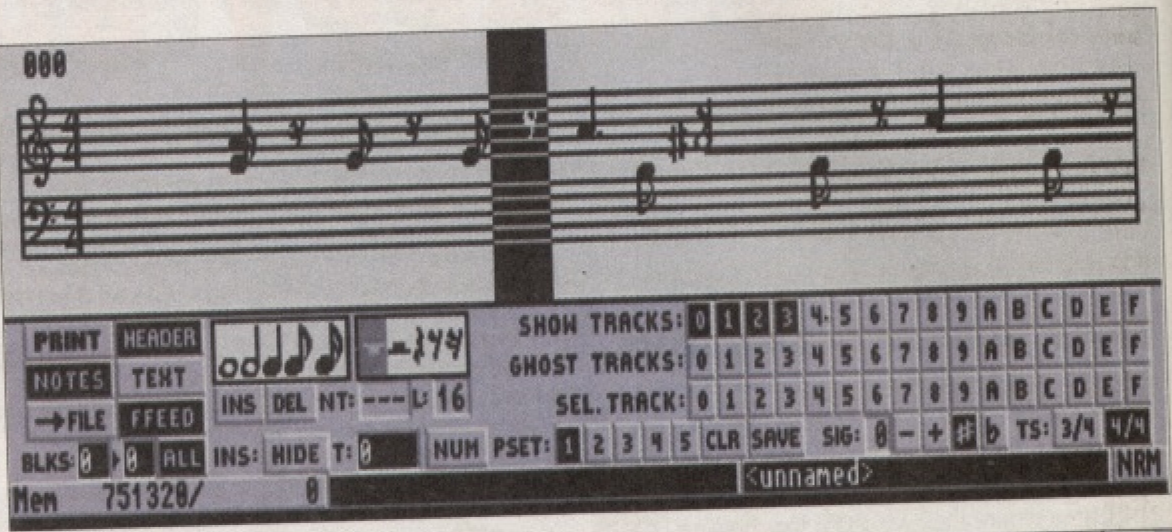
Delivery Date Required .... Signed ....
(Usually within 28 days)

If you intend to send this order form through the post, take a photocopy first.

OCTAMED 4 TUTORIAL

PART 4

Once you can get around *OctaMED* at speed, those new tunes just keep on rolling out. Tony Horgan explains a few tricks to get you composing at high velocity, and also unravels the mysteries of the notation editor.



SEL. TRACK: 0 1 2 3 4 5 6 7 8 9 A B C D E F

NOTATION EDITOR

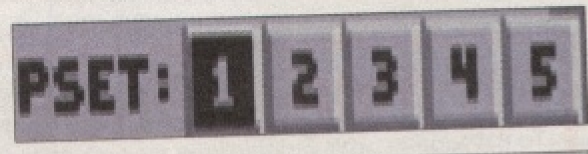
To a musician coming from a more traditional background, the idea of displaying music as a load of numbers and letters can be a bit hard to understand. For just this reason, *OctaMED 4* has a notation editor, which you can use to enter and edit music on a conventional stave. The disadvantage of the notation editor is that it can't show as much detailed information as the main block editor (things like effects commands and volumes aren't displayed for example), so you'll still need to refer to the block editor for some functions.

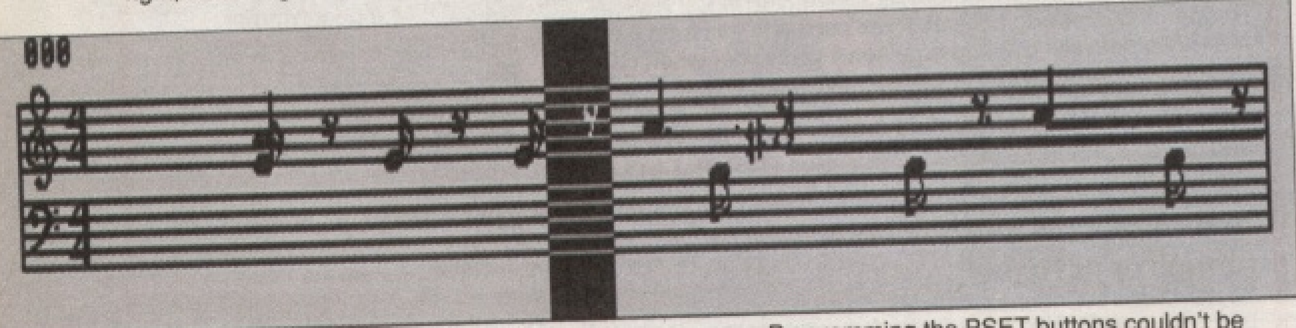
BASIC USE

Just like the block editor, you can enter notes into the notation editor direct from the Amiga or MIDI keyboard. Instead of having a block that scrolls upwards as you enter notes, you get a horizontal stave that represents 16 lines on the block. As you enter the notes, a black marker moves along to the right, indicating the position of the next note.

However, before you can actually place any notes, you need to select the track on which you want the note to sit. Do this by clicking the number of the track you want to use from the SEL TRACK buttons (as seen above). Unlike the two strips above this, only one track can be highlighted at once.

These two numbered strips (above the SEL TRACK strip) are there to make the display easier to read. If you have all of the tracks displayed at once, on just one stave, it's bound to become cluttered, and make little sense. By toggling each track number on the SHOW TRACK and GHOST TRACK strips, you can display only the tracks you are currently working on. This could lead to a lot of switching of tracks as you move from one part to another, so to keep the button clicking to a minimum, you can set up five combinations of tracks, and assign each to one of the PSET buttons.





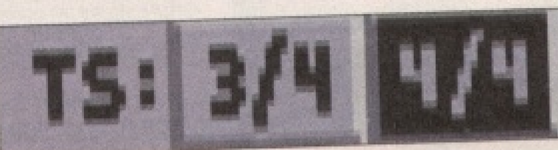
Thanks to the notation editor, converting sheet music to *OctaMED* is simple. You'll still need to use the block editor to get at the commands.

USING THE MOUSE

Alternatively, you can pick up one of the graphic note icons from the panel below the stave, and plonk it down with the mouse. Choose the correct type of note, depending on what you need.



Programming the PSET buttons couldn't be simpler. The current track settings are automatically tagged to the highlighted PSET button. Try it out by selecting and ghosting a few tracks, then clicking the PSET 2 button. The settings will revert to the default (as button 2 has not yet been defined). Click on button 1 and your previous track settings will appear. The CLR button will turn off all the track selection buttons.



Time signatures can be switched between 3/4 and 4/4 time by clicking on the appropriate buttons in the bottom-right corner of the panel. The + and - buttons are used to set the key signature. Click either the sharp or flat button, followed by the + and - buttons to set the number of sharps or flats.

SIG: 0 − + ♯ b

EDITING TIPS

Here are some more tricks you can use to get right up to speed. Once you've got the hang of these, you'll be flying around the program as fast as Linford Christie.

QUICK COPYING

There are times when you have a short section of a block that you want to repeat until the end of the track.

The 'official' method of copying just part of a track is to use the RANGE function, drag out a range with the mouse, and then paste that elsewhere on the block.

However, there is a quicker way of doing this. Let's say you have a bassline that runs from line 0 to line 15, and then should repeat itself on the three subsequent bars in the track. By selecting COPY TRACK from the BLOCK panel, the whole track is copied into the buffer. This is the same buffer used for ranges, so you can now move to line 16 (by pressing F7) and select PASTE from the RANGE panel. Press F8 to move to the middle line of the track, and paste the range again, then move to the last bar of the track with F9 and paste once more.

You can also use this method for copying patterns that are spread over all of the tracks. For instance, you might have a drum pattern that uses three tracks. By selecting COPY BLOCK from the block panel, all the tracks will be copied, which can then be pasted anywhere with PASTE from the RANGE panel.

Printing options are found on the left side of the panel. If HEADER is highlighted, the header will be printed with the song. The header contains information about instruments, the playing sequence and other details about the song. If you have the NOTES button selected, the song will be printed out as graphic notes. Otherwise, it will appear in text form, as it does in the block editor. FFEED will send a form-feed after each block. If you want the song 'printed' direct to disk rather than a printer, click the FILE button. The values beside BLKS are the blocks that will be printed. Click the PRINT button to print with your settings.

VOLUME SLIDES

OctaMED 4 has a handy function for creating volume fades, and with a bit of trickery, you can use it to create slides for use with any of the other commands. To create a volume slide between two notes, both of the notes must have their volumes specified by the C command, as in the picture below.

```
000 D-2 10C10
001 --- 00000
002 --- 00000
003 --- 00000
004 D-2 10C50
005 --- 00000
```

Move to any line between the two notes, and click the VOL button from the RANGE panel, making sure that edit mode is active. The lines between the notes will be filled with volume commands, ranging from the value of the first volume to the second. More on commands next month. CU

NEXT MONTH

Next month we delve even deeper into this amazing program and explain how to exploit some of *OctaMED*'s advanced professional features.

DOUBLE SPACING

The key just below ESCAPE (~) turns double spacing on an off, so when you enter a note, the cursor jumps down two lines in the block, instead of just one. If you want to change this spacing to any other number, you can enter a new value in the box marked SPC in the EDIT panel.

Double spacing is very handy for entering drum patterns. If you want high hats on every other line, you can just turn on the spacing, and hold down a single key to enter the hats. Of course, you can do the same for your bass drum or any other regularly repeating sound, remembering to change the spacing increment to suit the pattern.

PROGRAMMABLE KEYS

OctaMED allows you to program the number keys on the main keyboard, so that you can put down frequently-used patterns or combinations of notes and commands simply by pressing two keys. If you want to grab a section of a track or block, highlight the relevant part. If you just want to grab one note, position the cursor over that note. Now go to the EDIT panel, and click on either note or range, depending on which you want to grab. Now when you press Shift and the zero key, the note or range will be pasted in at the cursor position.

By clicking the < and > buttons to change the value in the box above, you can do this for all the other number keys, and also the left and right ALT keys. So, you could have up to 12 different notes and patterns instantly available.

KEYBOARD SHORTCUTS

A list of the keyboard shortcuts were included on the *OctaMED 4* coverdisk, but if you don't have a printer and would like to have a handy memory jogger nearby, you now have it. Just cut this guide out and stick it somewhere you can easily see it, like the side of your monitor or TV or the top of your desk.

FUNCTION KEYS

Go to:

First block	Left alt cursor up
Last block	Left alt cursor down
Previous block	Shift cursor up
Next block	Shift cursor down
First line of block	F6
Second quarter of block	F7
Middle of block	F8
Last quarter of block	F9
Last line of block	F10
One track left	Alt left cursor
One track right	Alt right cursor
One screen left	Ctrl left cursor
One screen right	Ctrl right cursor

SELECT TOOL PANELS

Files panel	Ctrl F1
Play panel	Ctrl F2
Instruments panel	Ctrl F3
Block panel	Ctrl F4
Edit panel	Ctrl F5
Miscellaneous panel	Ctrl F6
Volume panel	Ctrl F7
MIDI panel	Ctrl F8
Transpose panel	Ctrl F9
Range panel	Ctrl F10

EDIT FUNCTIONS

Delete note or character	DEL
Delete note or command	DEL
Delete note or space	Backspace
Insert a space	Shift backspace
Insert a track	Shift alt backspace
Edit on and off	Esc
Auto space on and off	~
Cut track	Amiga x
Copy track	Amiga c
Paste track	Amiga v
Cut block	Amiga shift X
Copy block	Amiga shift C
Paste block	Amiga shift V
Pick note 0-9	Ctrl shift 0-9
Enter programmed note 0-9	Shift 0-9
Auto-advance down on and off	Ctrl a
Create volume slide	Amiga 0
Create slide:	
command 3 (transform)	Amiga t
command 1 and 2	Amiga shift T
Insert a hold symbol -|-	Return
Insert a hold symbol -|-	A
Insert hold symbols to all tracks of the previous chord	Shift return

AMIGA SOUND OCTAVE SELECTION

If NO MIDI is highlighted, the function keys select the following octaves:

Octave 1+2	F1
Octave 2+3	F2
Octave 3+4	F3
Octave 4+5	F4
Octave 5+6	F5

MIDI OCTAVE SELECTION

Octave 1+2 2+3 3+4	(press repeatedly) F1
Octave 4+5	F2
Octave 5+6	F3
Octave 6+7	F4
Octave 7+8 8+9 9+A	(press repeatedly) F5

PLAY CONTROL

Play song	Amiga p
Play song	Shift alt spacebar
Play block	Amiga spacebar
Stop (delete note if SPC=CLR is active)	Spacebar
Continue block	Alt spacebar
Continue song	Shift spacebar

PLAY SEQUENCE LIST

Go to end of list	Ctrl 1
Scroll list down	Ctrl 2
Decrease block number	Ctrl 4
Insert current block no.	Ctrl 5
Increase block number	Ctrl 6
Go to top of list	Ctrl 7
Scroll list up	Ctrl 8
Insert number 0	Ctrl 0
Delete the block number	Ctrl .

The numbers refer to the keys on the numeric keypad. If the Caps Lock is on, the keypad can be used to edit the Play Sequence List without holding the Ctrl key.

INSTRUMENT LIST

Go to the end of the list	Alt 1
Scroll list down	Alt 2
Quick scroll down	Alt 3
Go to top of list	Alt 7
Scroll list up	Alt 8
Quick scroll up	Alt 9
Select next instrument	Shift left cursor
Select previous inst.	Shift right cursor
16 instruments forward	Alt shift right cursor
16 instruments backwards	alt shift left cursor
Select instrument name gadget	Amiga i
Select and clear instrument name gadget	Amiga shift I
Select instrument repeat gadget	Amiga r

SAMPLE LIST CONTROLS

Scroll list up	Alt 8
Scroll list down	Alt 2
Scroll list up fast	Alt 9 (Pg Up)
Scroll list down fast	Alt 3 (PG Dn)
Go to top of list	Alt 7 (Home)
Go to bottom of list	Alt 1 (End)

The numbers refer to keys on the numeric keypad.

MISCELLANEOUS

Display free memory	Ctrl F
Low pass filter on and off	Amiga F
Highlight current line	TAB
Reset MIDI effects (pitch bender, modulation wheel, presets)	Ctrl spacebar

When entering commands, pressing Alt in conjunction with a number key will add 10 to the number. While the Caps Lock is on, you can enter the programmable keys without holding the Alt key.

PROTRACKER KEYS

The following *Protracker* key functions are recognised only when PTKEY is active.

Record	Right shift
Continue song	Right alt
Play block	Right Amiga
Previous block	Left alt left cursor
Next block	Left alt right cursor
Increase play sequence position	Shift left cursor
Decrease play sequence position	Shift right cursor
Stop playing, toggle editing	Spacebar
Next track	TAB
Previous track	Shift TAB
Cut track	Shift F3
Copy track	Shift F4
Paste track	Shift F5
Cut block	Alt F3
Copy block	Alt F4
Paste block	Alt F5



BE
THE

MASTERCLASS

John Kennedy reflects on the pros and cons of using AmigaDOS.

There is a school of thought that believes that the real reason that Commodore didn't include any reference manuals for AmigaDOS was so that magazines could run tutorials on them every month. I don't subscribe to this theory but it doesn't change the fact that an awful lot of Amiga owners don't have an idea what the AmigaDOS Shell is, or what it could possibly be for. This isn't necessarily a sacrilegious state of affairs, because with version 2 and above, the Workbench is powerful enough to accomplish most normal file-keeping tasks. If a program, such as *Directory Opus*, is installed it is still possible to have almost total control over the Amiga without needing to use a single command.

The Workbench is the main display you see when you boot your Amiga, and by default the Shell icon is hidden away in the System drawer. When you double click on the icon, up pops a special Window into which you can type commands directly – this is the Command Line Interface or CLI, and the commands are what make up AmigaDOS.

For example, using the Workbench to rename a file is easy. Highlight the icon with a single click, and then select the RENAME option from the pull-down menu. With AmigaDOS you enter a command like:

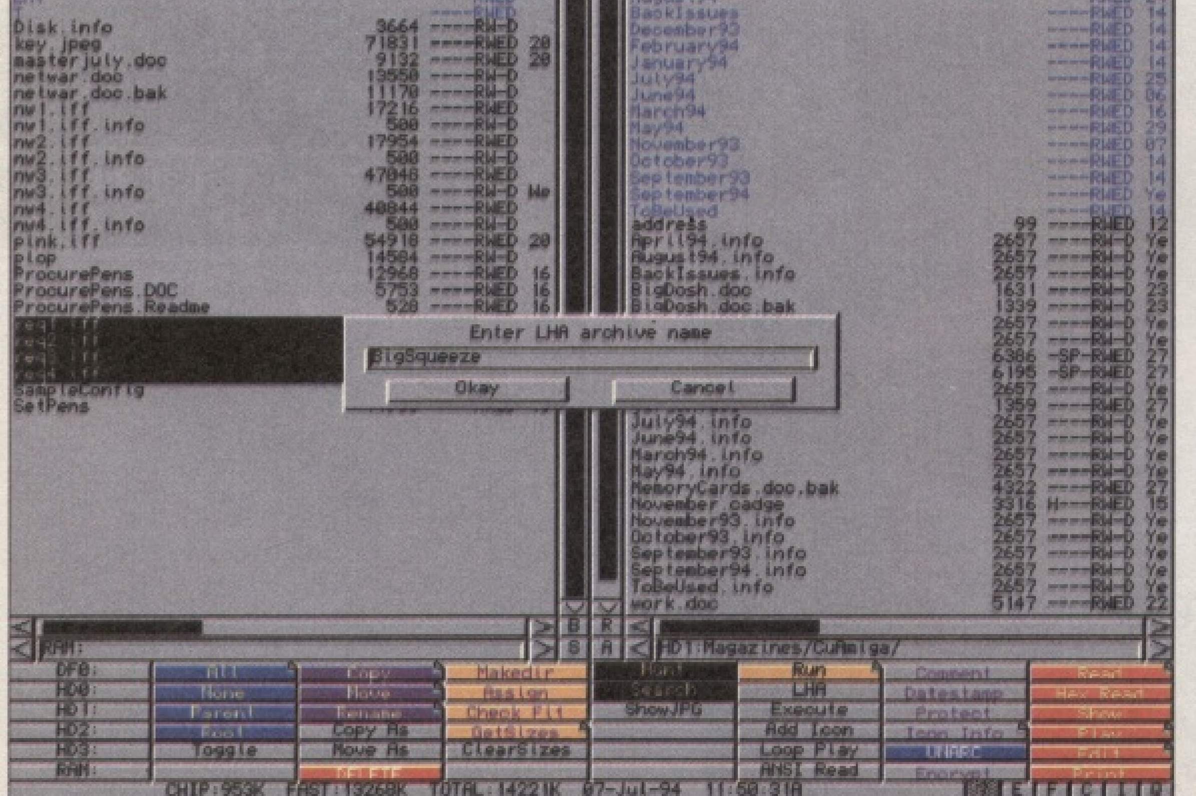
```
RENAME oldname newname
```

I use my Amiga from 9am to 5pm almost everyday, and as an experiment I thought it would be interesting to see exactly what I did use the Shell for. Not a lot as it turns out, as I have spent a lot of time and money getting together a lot of other programs to make sure I don't need to. Take editing text messages, for example. They need to be entered in electronic form and passed to a talented layout person. Although it is possible to use the *AmigaDOS* text editor, one of the first things I did was to replace it with the commercial program *Cygnus Ed Professional*. This is fast, efficient and fully Workbench 3 friendly which means it works perfectly with any screen mode, and specifically on my AGA Amiga and Microvitec 1438. There are many other excellent text editors available, including *GoldEd* which you must check out from your favourite Public Domain library.

Next on my list of most-used Amiga programs is the aforementioned *Directory Opus*, which replaces most *AmigaDOS* commands with a few point and click operations. You can do simple things like renaming a file by clicking on its display in the *Directory Opus* window and then clicking on the RENAME button, but you can also search for files with certain names, delete directories or individual file, read text files, look at pictures, listen to sound samples and check for space on floppies. I seem to spend a lot of time creating animations with 3D rendering programs, and with *Opus* I can quickly keep track of all the hundreds of files, rename them, move them and even view them. If you haven't yet bought *Directory Opus* start shopping for it tomorrow and in the meantime get SID from your library.

So when exactly is the Shell used? That depends. Some people don't like mice and menus, and will feel happier typing in commands directly. There are some operations which are quite tricky or time consuming to do with the mouse which an *AmigaDOS* command can do much quicker (such as deleting every file ending in .bak). Programmers will invariably need to use the Shell when using C compilers and linkers.

Directory Opus – **probably the most useful Amiga program in the world.**



Actually, I don't use a normal shell, but a shell which uses the *KingCon* program which is available from PD libraries. This device will adjust the shell so that it has a scroll bar which means you can see the results from previous operations. This is especially useful when used with *AmiTCP* – the suite of programs I use to access the Internet. Logging on to multiple computer sites on the other side of the world is quite an impressive (albeit slow) use for the Shell. The other times I open the Shell are usually for a quick DIR or LIST of a floppy disk, or perhaps a particularly tricky operation which might not be possible from Workbench itself. It's a sign of an extremely well thought out Graphical User Interface when this hardly ever happens. In fact, it's only when programming that I really need to enter any *AmigaDOS* commands at the Shell prompt. This all means that I'm not very surprised that Commodore took the decision to leave out the *AmigaDOS* documentation because most users simply wouldn't need it.

TOOLSDAEMON

In the June issue we mentioned a very useful tool which combines the AmigaDOS Shell and Workbench very well – *ToolsDaemon*, a program which can be used to add new menus to the Workbench display.

Normally *ToolsDaemon* is used to launch a favourite program, and to save you hunting through various drawers, but someone mentioned in the Amiga_Mags echo on FidoNet about using it to unarchive files – something normally done from the Shell. Configuring the program to do this is quite simple.

Open up the *ToolsDaemon* Preferences window (it should have automatically added this option to the Tools menu if it is running) and enter UNARC as a new command. You will need a suitable unarchiving/ archiving program, and the one I'm assuming you are using is 'lha'. It is extremely common and you will probably find it on an old PD or coverdisk. The lha utility will be able to expand any file ending in LHA or LZH. Now enter the following into the string requester at the bottom: lha x [] ram: and make sure the cycling mode gadget is set to CLI. Select Save and the *ToolsDaemon* Preferences window will close. To use your new tool, simply highlight the file you need to expand with a single click and select this option. The file will be decompressed into the RAM disk. You should remember that files ending in LHA or LHZ usually won't have any associated icons, and so before you can see them to click on them, you will need to use the Show -> AllFiles in the Workbench Window menu.

If you are still using Workbench 1.3 I'm afraid you won't have this option and should have upgraded a long time ago.

Files which are normally 'hidden' from the Workbench display can cause beginners a few problems. A file will only usually appear on the Workbench if there is an associated .info file.

This is something isn't a problem for the Shell user, as all files are visible. Try opening a Shell window and entering

```
dir sys:
```

and you'll see a lot of files which aren't normally present there.

MAKING DRAWERS

Recently, someone else spoke to me in a panic because they couldn't snapshot some icons. In other words, when they tried to fix their location on the screen using Workbench's Snapshot command. First of all, you should realise the difference between the various snapshot options. From the Window menu, you can snapshot either Window or All. Snapshot Window will remember the current viewing status of the Window (show by icon, by name, by size and so on) plus its position and size. The icons are not stored. Snapshot All will remember all the Window information, plus the locations of all the icons. You must perform this after a Clean Up operation if you need the tidy positioning to be remembered.

However, there is another snapshot under the Icons menu. This snapshot will store the position of any highlighted icons, and has nothing to do with the Windows. The problem system seemed to allow snapshots to be taken of the icons on a floppy disk, but as soon as the drawer was re-opened, the icons were back to their higgle-de-piggle-de order.

PROBLEMS

What was going wrong? First of all we had to make sure the floppy wasn't write protected or 100% full. The information for the position of the files needs to be stored on the disk, and if the disk can't be written to the snapshot will fail. This was all in order, but still the stubborn little icons wouldn't stay where they were being placed. When the disk was removed and replaced, or the Update menu option was called, the icons had shifted back to their original position.

The answer lay in the fact that the icons didn't really exist. Although they were icons, they were icons added automatically by the Amiga because the Show -> All Files window option was on. We could place the icons wherever we liked, but couldn't save their positions because there were no special icons file (the .info file) in which to save the new positions.

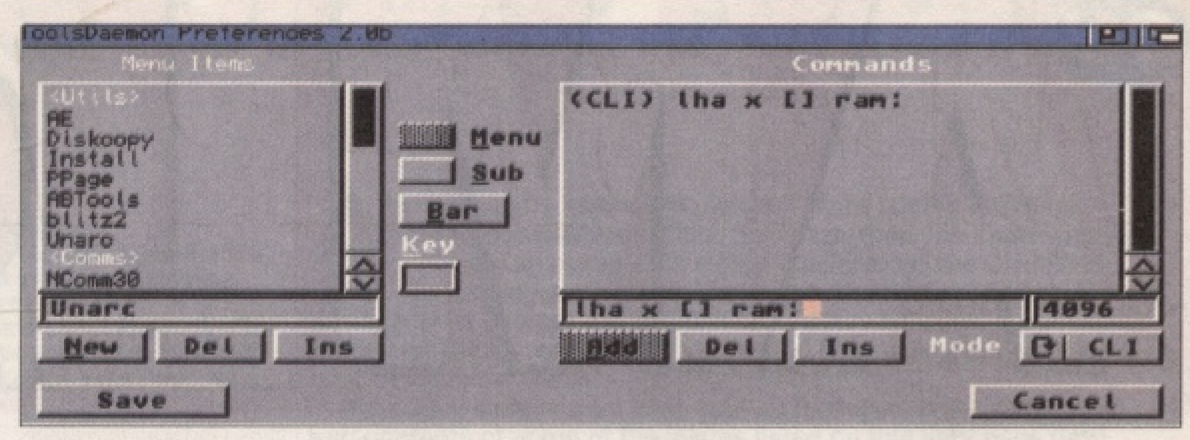
The solution was to create suitable icons. The simplest way to make an icon is to cheat and use one which already exists. This works especially well with drawer icons – say for example there is a subdirectory on the disk df0: called Games, but you need an icon for it. Open a shell, and enter something like the following:copy sys:Tools.info ram: (return)rename ram:Tools.info Games.info (return)copy ram:Games.info df0: (return) There will now be a perfectly good icon on the floppy. You can copy other icons in this way, but you need to be careful.

There are several different types of icon and you can't chose one you like the look of – the file or program you are creating the icon for must of the same type. Some programs keep important information inside the icon files. You can check by using the information command from the icon menu on a high-lighted icon.

If you need to change the pattern of an icon, it's best to load the original icon into the *IconEdit* program and change the image there – this will ensure that the icon type and any hidden information is saved. Workbench 3.0 users who enjoy creating their own icons will probably have come across a small bug in the program which manages to forget the original size of the image, and puts a large outline around the entire thing.

This can be very tedious, and there is no simple way around it. The best thing to do is get anther icon editor, and the version of *IconEdit* which came with Workbench release 2 is certainly good enough.

If you really want to make use of the extra colours provided by the new improved AGA chipset and Workbench 3 system, look out the freely distributable program Iconian which is an excellent icon editor with some cool new features.



Configuring *ToolsDaemon* to perform unarchiving (or most other CLI functions) is quite easy when you remember that the sequence [] is substituted with the name of the file whose icon has been highlighted.

BREAK IN

If you do ever decide to use the Shell to play with programs, you come across times when you need to halt a program (more correctly called a 'process') which is running from another shell. This is usually done with the Break command, which takes a process number as its argument. For example, open two shells and in one enter:wait 1000. Normally, this will jam up the shell from now until next week, although you could press CTRL and C to stop it.

Sometimes, however, CTRL&C doesn't seem to work. If you have ever tried to close a shell window and seen a 'Process xEnding' message jamming the display, you'll know it can be extremely frustrating.

To break the waiting process, move to the second shell and enter status. You should obtain a list of the processes current running.

Note which number is next to wait, say 4, and send a break to it like this:break 4. I can't be more specific, because the process number will depend on whatever else might me running (screen blankers, utility programs, other shells) in the background.

This degree of 'don't know-ness' about the process number can be tedious, especially if you are trying to perform the break from a script file (a script file is simply a textfile containing AmigaDOS instructions, which will be executed one after the other). In this situation this little trick I found might be useful. It makes use of an AmigaDOS function you have probably never used before: the tick. What the tick actually does is ensure that AmigaDOS passes the process value into the break command.

Everything within tick-marks is evaluated first, and then passed to the rest of the commands as though it was previously known.

To get a tick, press ALT and a normal apostrophe. The tick should be facing a different way from normal. To avoid confusion with type-setters, put a tick into the line below where <tick> appears.break <tick> status com=wait <tick>

The com=wait part is a special extension to the normal status command present in Wb2.04 and better, that returns the process number only of a given process. The tick then ensures AmigaDOS passes the process value into the break command, as though it was previously known. CU

UTILITY OF THE MONTH

Rather an obscure one this, but well worth experimenting with. The name is *ProcurePens*, and it will mainly be of use to Workbench 3 users who want to make the most of their new AGA chipset. The new Workbench as supplied with the A1200 or A4000 can have up to 256 different colours on screen, selected from the Screen Mode preferences program on the Workbench disk. The default is four colours, but most users will soon discover the Pattern Preferences program will allow pictures to be used and will then to bump the colours up a bit.

However, Commodore decided that Workbench 3, icons could only have eight different colours. This was a bit of a backward step, because Workbench 2.04 allowed 16 different colours.

The reasoning was due to the new 'pen sharing' scheme, whereby any program opening on the Workbench could ask to use any pens not currently in use, and then redefine them to suit their own purposes. Check this out by getting Multiview to display several pictures on the Workbench. If your Workbench has 256 colours and the pictures 16, you will be able to display most of the pictures in their correct colours.

In order to give a decent supply of pens (not everyone can afford the Chip Ram or processor speed to have a 256 colour display), it was decided to knock the icons back down to eight colours.

The new Workbench can have up to 256 different colours, but only eight icons. Workbench 2.04, however, allowed 16 icons. The reasoning was the new 'pen sharing' scheme, whereby any program opening on the Workbench could use any pens not currently in use and redefine them to suit their own purposes. In order to give a decent supply of pens (not everyone can afford the Chip Ram or processor speed to have a 256 colour display), it was decided to knock the icons back down to eight colours. If you run the program *ProcurePens* in your startup-sequence, you can decide which pens are 'nabbed' and define your own colours for them. Then your 16-colour icons will look fine no matter what other programs are subsequently launched.

But, I pretend to hear you cry, my Workbench 3 icon editor only lets me choose 8 colours! Ah hah, I reply, but you should be using the Workbench 2 one (or the Iconican program) to avoid the weird bid box outlines anyway. *ProcurePens* was written by Joseph Luk.

Note: The Public Domain programs mentioned in this article, and several text and graphics files, are available for download from the Heart of Gold BBS. Try using your modem and Comms software to dial into The Heart of Gold on 0247 274919.

CU AMIGA BACK ISSUES





YOUR SELECTION GALLERY

DETAILS & ORDER FORMS

November 1992
Cover: A4000.
On Disk: Videoscape 3D animation package plus playable demos of Legends of Valour and Sword of Honour.
Inside: Amiga 4000 first test, which Amiga should you buy? Lethal Weapon and Shadowlands and Office 2 reviewed.

December 1992 - Sold out!

January 1993 - Sold out!

February 1993 - Sold out!

March 1993 - Sold out!

April 1993 - Sold out!

May 1993 - Sold out

June 1993 - Sold out!

July 1993
Cover: Full motion video.
On Disk: Workbench Management System v2.0, plus playable demos of The Patrician and F1 Challenge.
Inside:Full Motion Video examined. Syndicate, Ishar 2 and Dune II reviewed, plus Vista Pro 2 and buyers guides to DTP packages and joysticks.

August 1993
Cover: CD32.
On Disk: Interword, a completely spiffing word processor, plus a playable demo of Virgin's Apocalypse.
Inside: Muscle Up - a roundup of RAM expansions, V-Lab digitising system, Deluxe Music Construction Set 2.0, Brutal Sports, Jurassic Park.

September 1993 – Sold out

October 1993
Cover: Star Trek 25th Anniversary
On disk: Flexidump 2.5 - the ultimate image processing and printing tool, plus playable demos of Wonderdog and Mean Arenas (1Mb only).
Inside: A meeting of minds – CU chairs an Amiga user's debate. Star Trek 25th and Space Hulk reviewed plus Digital Creations.

November 1993
Cover: Frontier.
On Disk: The absolutely superb graphics/DTP package, ExpertDraw (1Mb only), plus unbelievably brilliant demos of Frontier, Qwak and Magic Boy.
Inside: Gummph! There's an extra magazine included - a complete guide to the Amiga, plus tons of hardware and software reviews, including Frontier.

December 1993
Cover: Amazing!
On disk: Aegis Animator – the animation program and Spectracolour, plus demos of Turrican 3 and The Settlers. Wow!
Inside: Exclusive 52 page Deluxe Paint guide, Christmas buyers guide, Microcosm on CD32, Terminator 2 Arcade Game, Alien Breed 2 and The Settlers.

January 1994
Cover: Animation and graphics special.
On Disk: Sensible Software's Shoot 'em up Construction Kit , Font Grabber, plus a fully playable demo of Mortal Kombat (1Mb only).
Inside: DPaint vs Brilliance: the showdown, Vidi 12/24 RT, MediaPoint multimedia, Beneath a Steel Sky, Cannon Fodder, Zool 2.

February 1994
Cover:Scala/Multimedia.
On disk:Scala, the top rated home video titler (1Mb only), plus a completely fab demo of Simon the Sorcerer (1Mb only).
Inside:Scala: the multimedia controller, plus reviews of Fractal Pro 6.0, Craft, Aladdin 4D, Goblins 3, Simon the Sorcerer and Skidmarks.

March 1994
Cover: Don't get lost in multimedia.
On Disk: Softwood File database and Craft, an Amos programming extension, plus a completely spiffing demo of K240 (1Mb only).
Inside: Full Motion Video evaluated, VideoMaster vs Sound and Vision and TV Paint 2 reviewed, plus Manchester United and super Methane Bros.

April 1994
Cover: Cash in – turning ideas into money on the Amiga.
On Disk: Adorage, Task Force, Master Virus Killer, King's Quest VI and Dots.
Inside: Reviews of Demomaniac, Imagine 2.9, Darkmere, Naughty Ones, King's Quest Vi,Switch Quiz, and Simon The Sorcerer.

May 1994
Cover: CD-ROM for A1200
On Disk: OctaMed 4 – the essential music package for Amiga owners, plus over 300K of music samples. Stacks of fonts and clipart for your art packages and word processors, plus playable demos of Bump N' Burn, Bubble & Squeak (AGA only) and Banshee (AGA only).
Inside: A sequels month! Reviews of Wordworth 3 and Final Writer 2, an exclusive review of K240 - Utopia 2 plus the first look at Toby Simpson's sequel to Diggers!

June1994
Cover: Amiga Graphics And Video Special
On Disk: Video Tracker - a full demo and video creation program, fully compatible with OctaMed music tracks. Not only that, but completely playable demos of Tactical Manager, Sierra Soccer, Statix and a whole host of sound samples to add to your collection.
Inside: Reviews of Image FX 1.5, Hanna Barbera Animation Studio, James Pond 3, Arcade Pool, an exclusive preview of Simon The Sorcerer 2 and part one of our full solution to Virgin's Beneath A Steel Sky.

July 1994
Cover: Upgrading Your Amiga
On Disk: GB Route - the ultimate routefinder for 1Mb Amigas plus exclusive playable demos of Elfmania, the greatest beat 'em up ever for the Amiga, and Valhalla, the world's first talking adventure game on floppy disk.
Inside: Wow! An in depth look at the DPS Par Card, Montage, Peger and HiSoft BASIC 2, plus full reviews of Banshee, Valhalla, Elfmania and a first look at Scavanger - the follow up to Microcosm!

August 1994
Cover: Music
On Disk: Art School, a full art package for beginners, plus Craft 2 Turbo, the ultimate extension for AMOS. Not only that, but we also bring you an exclusive playable level from the long awaited Ishar 3!
Inside: Graphic frenzy! It's the exclusive preview of Deluxe Paint 5, plus full reviews of the Zappo CD-ROM drive for the A1200 and Cocoon Morph, plus a look at two low cost modems. On the games side, there's Ishar 3, On The Ball, Putty Squad and Kick Off 3, not to mention the return of Helpline!

Are you really smart? No, really? We're talking Sherlock Holmes here, Einstein even. If you are, then you know why these pages are so essential in a high quality tome like CU AMIGA.

OK, I'm not suggesting that Moriarty or the theory of relativity would still be at large if you didn't have every CU AMIGA published in the last twelve months, but you would be missing out on quite a lot of top Amiga related information and software.

You don't believe me? Well, take a close look at the coverdisks and contents of some of the issues listed on this very page (left).

Is your mind made up yet?

Good, I knew it, you are a very intelligent person, a connoisseur of good taste, a reader of only the finest Amiga magazines.

So now you've located that missing issue, that gap in the sturdy wall of Amiga info that has been troubling you for so long, you'll no doubt want to order it from our back issues department. And this is where a nice company called Tower Publishing come into the equation. They've kindly gathered all the available back issues (and believe me there's not that many left) of CU AMIGA, complete with disks, and put them in a thief-proof safe, ready for you to order.

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LET'S GET ANIMATED

You wanted more – you got more! More of everything this month as we combine slick manual animations with the in-built power of both *Brilliance* and *DeluxePaint*.

PART 3

Using multi-layered techniques allows you to construct a very sophisticated movie on the Amiga; provided you plan ahead, your computer has enough memory for the work you intend doing, and you use the skills we've been sharing, you should then end up with some really neat sequences.

This month we've gone to town with some sophisticated techniques: space debris tumbling out of the screen, multi-morphing brushes and dribbling paint. Dullsville it ain't!

Again, the techniques are explained step-by step so you can learn processes from the inside, then adapt them for your own needs. It's a bit like riding a bike – once you learn how to pedal, the world's your oyster (or textured soya protein if you're a vegetarian). The main emphasis is on *DPaint* – it is still the most widely used art package on the Amiga. But there are also hints and tips for the many *Brilliance* fans out there, who maybe find it a little tough to convert their ideas into moving images.

So off we go on another two-feature odyssey...

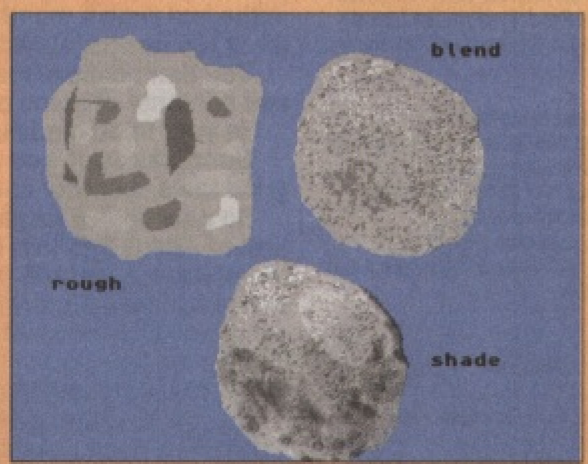
TUTORIAL 1

DPAINT: ROCK HARD? NOT AT ALL!

Object - to simulate the 3D approach of a field of asteroids heading directly towards the viewer.
Mode: *DPaint*, 32 colour low-res; default palette.

A nice, quick and simple, but really satisfying, little animation. What's more, *DPaint* does 90% of the hard work!

1 The most difficult part is drawing the meteor. But as you can see, it's just a three stage process which is brought to life by *DPaint*'s effects. Draw out a rough meteor shape, and using the filled shape tool, blob a few dark and mid-greys around inside so it looks like a piebald rock.



Three stages in the evolution of a meteor. The first stage is a filled miss-shape containing randomly-drawn polygons of differing shades of grey. After smearing and a touch of blending, the meteor can be tweaked until it looks a little more like a solid rock. The final touch comes with *DPaint*'s delicate Shade painting function, which gives real body to the image.

2 Using the Mode\Smear feature, smear colours into surrounding areas to get rid of the angular look left by the filled areas. You could try a little Smoothing in some areas to get gradual transitions of colour.

3 Select the Mode/Shade option, and using a brush the size of a 10p coin and by pressing alternately the right and left mouse buttons, you will create shade and highlights on the meteor to give it a 3D look. Don't go overboard on this though, as you could easily end up with too dark, or too light areas. One click at a time is the charm. Once you're happy with the result cut out your meteor as a brush.



The Stencil is on now, protecting only the black background, which enables the text to be pasted behind approaching meteors.

4 Switch to the spare screen, which should be black. Now create a 20-frame sequence based on this screen (From the Anim/Frames/Set # pull-down menu). We're going to pull a time-saving stunt now, which will pay dividends later. Right click the meteor brush in the centre of the screen, simply to register the position without painting it down. From the Effect menu, turn AntiAlias on to High, to give us a smooth image when we animate.

5 Call up the Move requester (Shift M), and in the Direction area, click on the button with the arrow pointing to the dot; this tells *DPaint* to end the animation at the spot we just registered with the brush. Set the Z distance value to minus 900 (-900); this makes *DPaint* draw the brush from far away to the registered size. Set the Z angle to 180, to make the meteor spin around as it approaches. Ensure 20 is the figure in the Count box, then click on Draw, and wait for the images to be drawn.



The animation is constructed in such a way, with each meteor disappearing off the edge of the screen in the final frame, that you can play it back in loop mode and it looks like a continuous storm of rocks hurtling at you.

6 The animation now consists of a rotating meteor, which moves towards the viewer from out of the distance. Cut this sequence out as a 20 cell Animbrush (Anim/AnimBrush/Pickup pull-down menu) and save it. Next, clear all frames to return them to black (right click on the CLR toolbox button and select All Frames).

7 Now we have the AnimBrush, we can place it anywhere on screen; the aim is to have multiple meteors coming out of the screen in different directions, and we can call on *DPaint*'s neat Anim painting technique to help us out. Right click on the Line tool to call up the Spacing requester, and enter 20 in the N Total box, and click on the N total button before clicking on OK. This will paste 20 images (in this case, all 20 of our AnimBrush cells) along any length line we draw.

8 With the Animbrush positioned in the centre of the screen, press the Alt key and click and hold down the left mouse button. Draw out a line to the bottom left corner, and see as *DPaint* ghosts the Animbrush on screen.

When you are happy with the position, release the mouse button and watch as the Animbrush is painted on consecutive frames.

9 To add variety to the meteors, flip the AnimBrush either horizontally or vertically (keyboard x or y) before repeating step eight to different



See how the meteors follow their own paths, rotating as they go from frame to frame. All this is done with a single keypress and the straight line tool.

TUTORIAL 2

BRILLIANCE:

MULTICOLOURED SLOP SHOP

Object: Another multi-layered animation, incorporating dripping paint colouring hidden text, while a paint blob explodes to reveal a name.

Mode: Brilliance, 32 colour low res; default palette

1 This animation hinges on the fact that you can change one colour into another so that in effect it is invisible – until you want it to appear. On a grey-coloured screen, draw out a deep blue rectangle and type the word 'My' and position it as shown.

2 Using a large font (I chose 60 point) and a bright colour, type in the words ART gallery so they fit inside the blue rectangle.



3 Call up the Palette requester (key p), and select the colour you used for the blue background.

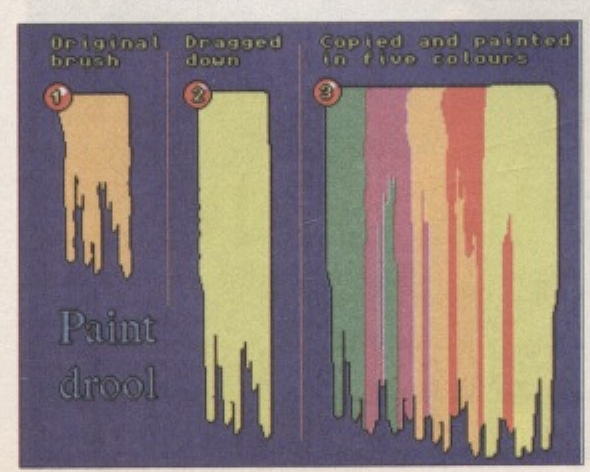
TIP - if you're unsure which one it is, press the comma key, and with the pipette icon click on the colour you want to choose.

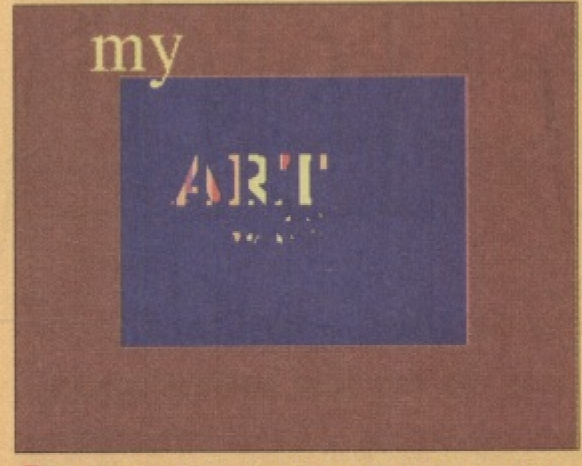
Now click on the COPY button on the requester and then on the colour you used to type the Art gallery text.

4 You should see your on-screen text disappear now – it's camouflaged into the same colour as the background, but it's still there as a distinct image, so don't worry.

Switch to the spare screen (key j, just like *DPaint*), because it's time to create the dripping paint effect. Using the filled freehand drawing tool, draw out a shape similar to the first brush in the illustration, with drools of paint running down. Now lengthen it by cutting it out as a brush and painting downwards.

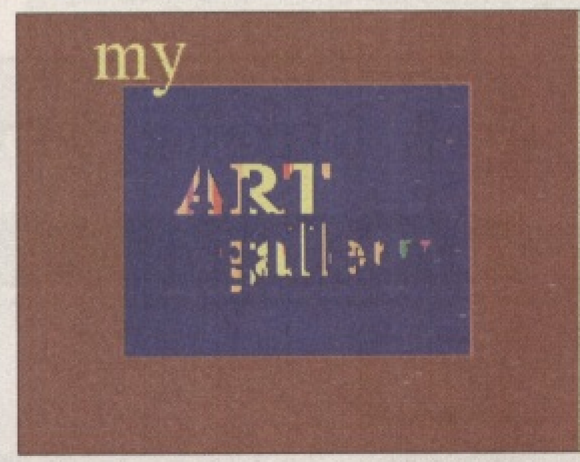
5 Create a multi-coloured dribble by repeated use of this same brush, using different colours from the palette. With the brush active, pressing key F2 will give it the current foreground colour, so by selecting new colours it automatically changes. Overlap the different coloured brushes for a random effect.





6 Cut out the large brush, and switch back to the main drawing screen. Create a 25-frame animation based on this screen. To do this, call up the Anim requester by clicking on the icon which looks like a movie camera, and entering 25 as the number of frames. As it stands now, if you were to paint down your brush, it would cover everything under it, so we have to protect the colours we need – which is everything except our invisible text colour.

7 The way to do this is to use the Stencil function; right click on the Stencil icon (a large S), and click on the Select button. Using the resulting pipette icon, click on the colour you used for the main text – do not click the background colour, but select the one which you altered earlier. Now click on Invert, so that every colour in the palette is



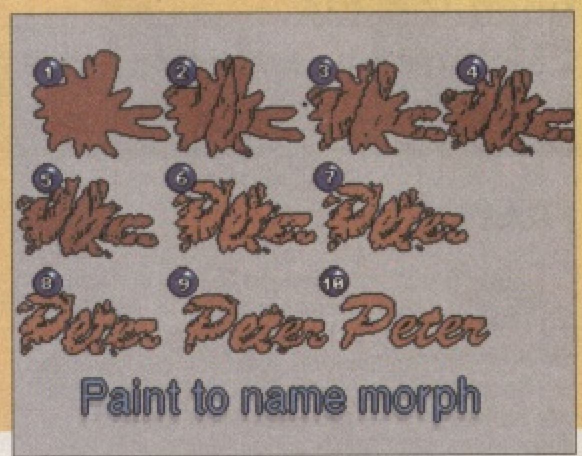
protected except the one you used for the text. You can see which colours are protected, because they are shown on the palette bar surrounded by a white oval. Click on the Colours button to create the stencil, and ensure the S icon is selected (ie, active)

8 If your brush is still active, you should be able to see it 'through' the hidden text. This is just what we want. Position the brush right above the start of the text, so none of it is showing, and right click the mouse button to position it. This will be the starting location of the brush, which we shall bring down screen so it gradually fills up the text.

9 Call up the Path of Motion requester (use the icon which looks like sheets of paper overlaid), and with the Start button highlighted, click on the Brush button, to transfer the brush co-ordinates to the position slots. Move back to the drawing screen, and position the brush where you would like it to end i.e. with all your text filled with multi-coloured streaks, and right click the mouse button to set the location. If you cannot see enough of the drawing screen to do this, a quick tap on the space bar removes the menus, and another brings them back.

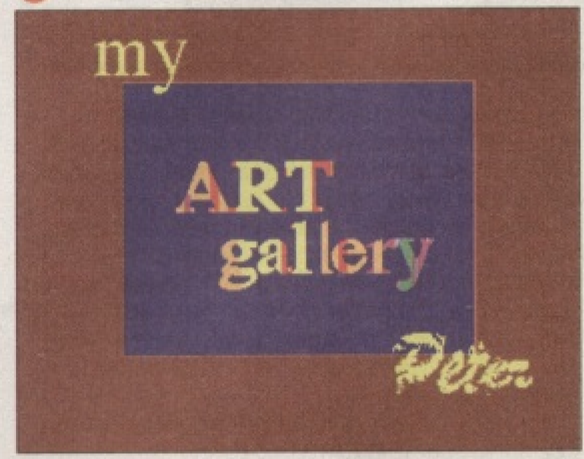
10 With End selected, again click on Brush to transfer these last co-ordinates to the slots. Ensure the number displayed in the Count box represents the total number of your animation frames (25 for us), then click on Preview. You will see a ghost of your brush moving down screen; if it doesn't look good, you can alter it by choosing new start and end positions before committing the drawing by clicking on Draw. As the Stencil is active, only those parts of the brush made visible by the hidden text will show on screen. Pretty clever or what?

11 The icing on the cake for me is the exploding paint blob in the bottom right corner, which morphs into a name. To achieve this effect, firstly draw a paint blob, cut it out and store it in the Brush Bank (Right click on the scissors icon, and click in one of the empty slots waiting for a brush). Now type in your text at a size of around 40 point, and clip and place this in the Brush Bank too. You have to store brushes in this way to use *Brilliance*'s brush transition power.



12 With the paint splash as your active brush, call up the Anim Brush menu (Right click on the scissors and paper icon, to the left of the menu bar next to the movie camera). Enter 10 in the Morph/Frames box to create a 10-cell anim brush, and select the numbered slot in the From area which corresponds to the number of the Brush Bank where you stored the text brush. Remember, more than one menu can be on screen at once, so if you're at all unsure which brush is where, just call up the Brush Bank again. The amazing morphing should now, hopefully, take place automatically.

13 Once the anim brush is complete, you can



paste it down manually, beginning 10 frames from the end, and advancing a frame at a time (key 2), and pasting down the morph. If you want to change its colour at any time, you can do so simply by pressing key F2, and selecting a new foreground colour.

Ideas: Using the same 'invisible' stencilling techniques, you can make objects pulse like a strobe, or gradually appear and disappear by altering their colour to merge in and out of their background. Pretty nifty eh? CU

NEXT MONTH

More insider tips to help you get things moving on your Amiga – thanks to the power of *DeluxePaint* and *Brilliance* – and our expert guide, Peter Lee.

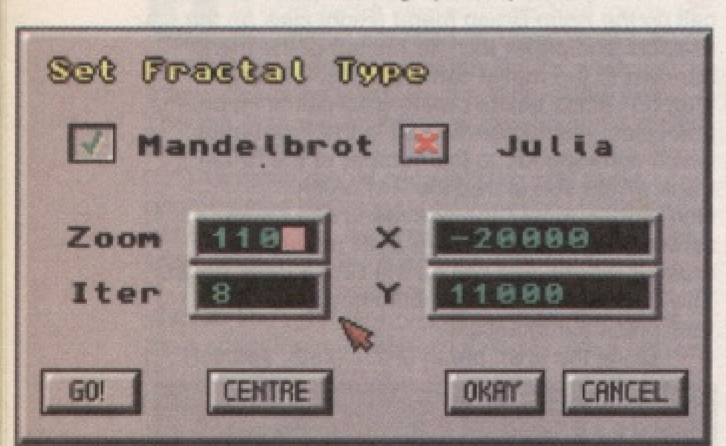


Last month we gave away *Art School*, a brilliant kids' paint package. This month, we tie up the loose ends, with instructions for all those cunning extra features.

FRACTALS



Fractals are mathematically-generated patterns. *Art School* lets you include fractal graphics in your own pictures. To use the fractal tool in its simplest form, just click the icon from the Special Effects icon strip. The type of fractal can be altered from the Supervisor menu. Move down to the Set Fractal option, and select Type. You'll see the following options panel.



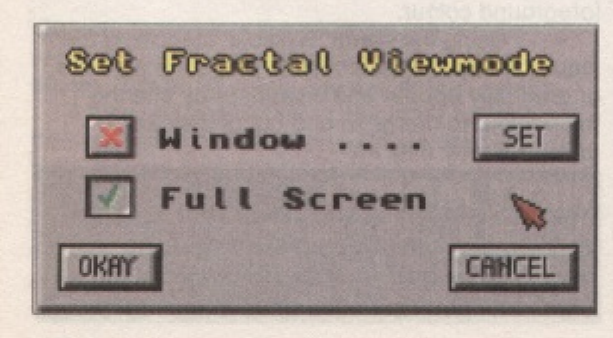
Art School can create two types of fractals: Mandelbrot and Julia. Click the Mandelbrot and Julia buttons to switch between them. One of the best things about fractals is that you can zoom into them an infinite number of times, and they still keep on throwing up new patterns.

Art School's zoom feature isn't infinite, but you can still use it to get in closer on the fractal pattern. Click in the zoom box and enter a new value. Higher values zoom out of the pattern, lower values zoom in.

Change the value in the box marked 'Iter' to a higher number to add more detail to the pattern. The X and Y values govern the horizontal and vertical position of the fractal.

Clicking the Go! button draws the fractal with the new settings. The Centre button sets all of the values back to their defaults. This is handy if you get completely lost. The other fractal option available from the menu is Viewmode. This gives you the choice of displaying the fractal in the whole screen, or just in a defined area. To draw the fractal in your chosen area of the screen, click the Window button.

Now click the Set button and drag out a rectangle on the screen by holding the left mouse button and moving the mouse.



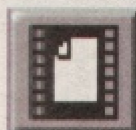
MUSIC MODULES

Soundtracker and *Protracker* modules can be loaded and played from within *Art School*. The routine for loading a module is similar to that of setting up a slideshow. You first need to tell the program where to find the music module. Select the Set Music Path option from the Supervisor menu, and click in the box. To keep things as simple as possible, you should have your modules saved on a disk in the main directory. Delete any text that may be in the box, and enter 'DF0:' (without the quotation marks). Press Return.

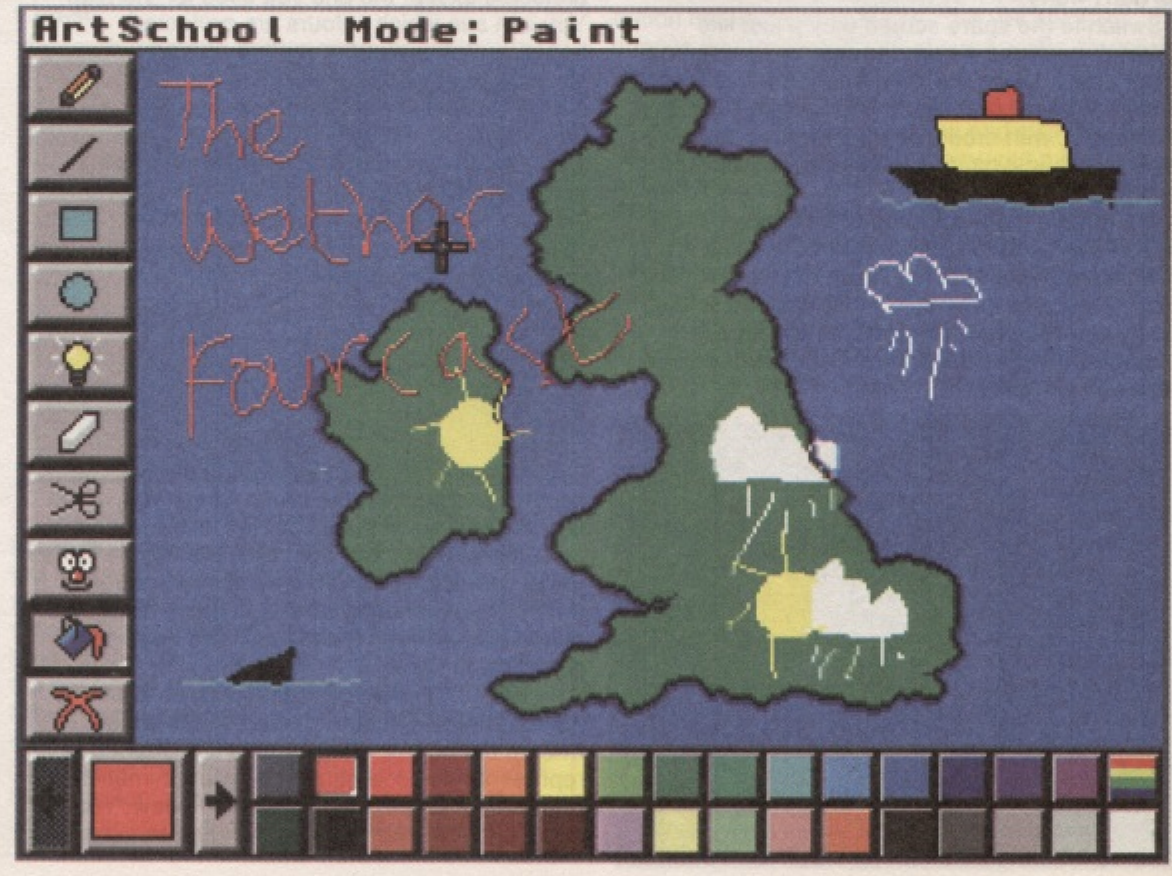
Insert the disk that contains your module into the internal drive. Click the music note icon, and a list of any available modules will appear. *Art School* will only recognise modules whose filenames are prefixed 'mod.' If no files appear, exit the program and check their filenames. Click on the module you want to play, and then click OK. Once the module has loaded, you'll be presented with a panel that has three cassette-deck type buttons: stop, play and pause. Click the buttons to play the tune, then click OK to get rid of the window. To load another tune, click the Load button.



SLIDESHOWS



The slide icon lets you view a number of *Art School* pictures as a slideshow. All the pictures must have been created with *Art School*, and must have a .PIC extension on the filename (*Art School* puts this on automatically when you save a picture. They must also all be in the same disk



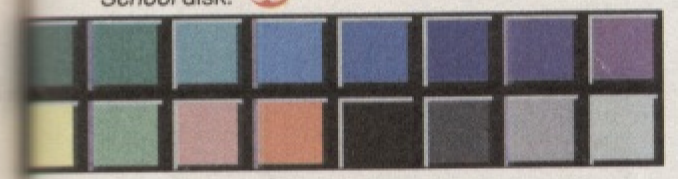
directory. Before you can use the slideshow option, you need to tell the program where to find the pictures. You do this by selecting the Set Slide Path from the Supervisor menu. Enter 'DF0:' into the box (don't include the quotes) and click on Okay. Make sure the disk in the internal drive is the one with your pictures on it. If the pictures are in a separate directory on the disk, you'll need to specify that in the slide path box (eg. DF0: piccies/).

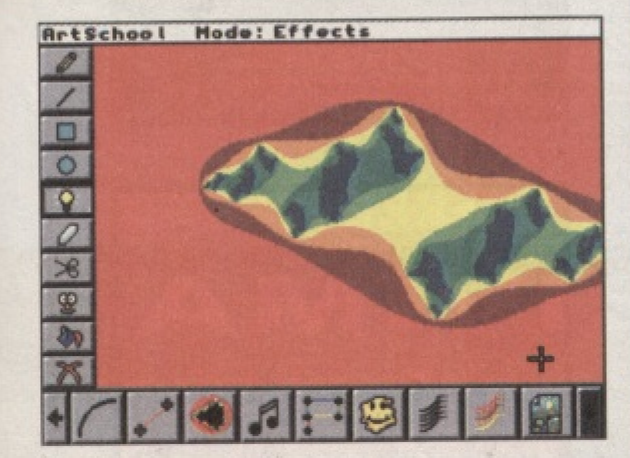
Click on the slide icon, and you'll be given a list of all the available pictures on the disk. Click on the pictures you want to view, and the click Okay. Your chosen pics will be loaded and displayed one after the other. Press the mouse button to move to the next pic.

THE MENUS

In case the menus get in the way, you can turn them off with the Lock Menus option. Now the right button no longer brings up the menus. To reactivate the menus, press ALT, CTRL and M simultaneously.

And that's just about your lot! If by any chance you find there are still some grey areas, take a good look at the instruction document on the *Art School* disk.

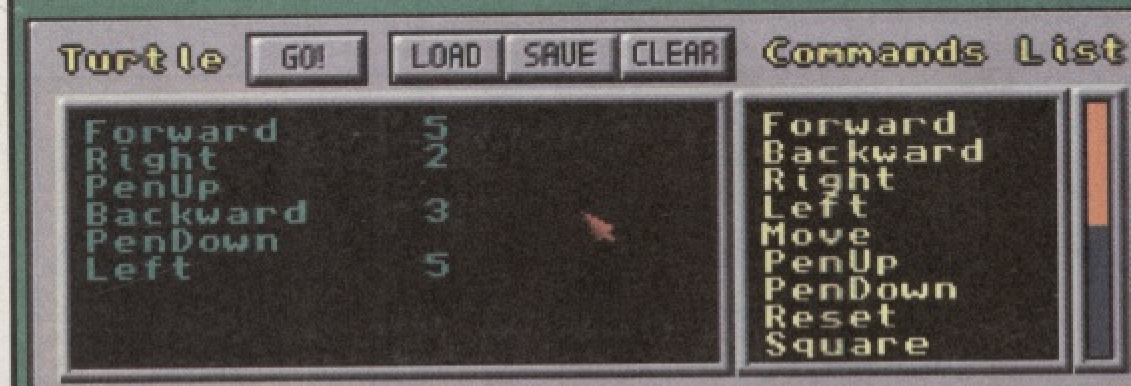




Art School caters for all types of budding artists, from would-be Warhols to young Picassos. What the heck, why stop at impersonating famous artists, when you can impersonate your favourite weather forecaster! If that doesn't tickle your fancy, how about putting together a slideshow for the rest of the family – it beats another night in front of *News at Ten*. You could even add some aural stimulation with your favourite *Soundtracker* module playing in the background.

TURTLE POWER

We're not talking real-life turtles here. We're not even talking pizza-munching Ninja Turtles. No, we're talking about those little robots that pootle around the floor, dragging a felt-tip pen with them. If you have access to such an item, you can control it from within Art School. Click the icon below to enter turtle mode. To control the turtle, you need to give it a list of instructions – a program. The programming language is very simple. All of the available commands can be viewed in the window on the right. Use the scroll bar at the far right of the window to bring up the rest of the commands. The program is entered from the keyboard in the left window. Instead of typing the full commands, you can use abbreviations (eg. FO instead of Forward)



Here are the commands and their functions. The letters in brackets are their abbreviations – 'n' is the parameter for the command, and should be replaced by a number.

(FO) FORWARD n
Moves the turtle forward n number of steps.

(BA) BACKWARD n
Moves the turtle backwards n number of steps.

(RI) RIGHT n
Turns the turtle to the right at the angle of n degrees. The value is added to the current direction of the turtle.

(LE) LEFT n
As above but turns left.

(PU) PEN UP
This will cause the imaginary pen to be lifted from the page so that no actual drawing will take place. The turtle will still move.

(PD) PEN DOWN
Opposite to above.

(RE) RESET
Resets the pen colour, screen position and the angle to zero.

(MO) MOVE n,n
This function uses two values separated by a comma, and moves the position of the turtle to a new screen co-ordinate x,y.

(CO) COLOUR n
This changes the colour to that of the value n. This can be any number from 0 to 31, which will correspond to the colours of the standard palette.

(FA) FAST
The default drawing speed of the turtle is set to slow. This changes it to fast.

(SL) SLOW
Changes the drawing speed back to slow.

(CL) CLS
Instructs the turtle to clear the screen.

*** LABEL**
This allows the user to set up a "label" (a specific point within the program list), which can be jumped to at any time with a command elsewhere in the program. To define a label, enter an asterisk (*) followed by a space, and then a short word, which can contain numbers. You don't actually need to enter the word LABEL. Eg. * THISBIT.

(GO) GOTO LABEL n
This will jump to a label, N number of times. Replace the word LABEL with the name of your chosen label. These loops cannot be nested.

(ST) STAR n
Draws a five pointed star the size of n.

(SW) SQUARE
Draws a square the size of n.

(CI) CIRCLE n
Draws a circle the size of n.

(EN) END
This can be placed anywhere in the program, and stops the whole process.

ERROR MESSAGES

You may encounter some error messages. Here's what they mean.
No room: The editor is full.
Must be a number: The function requires a number a one of the parameters.
Command error: The function you have entered is not recognised.
Parameter error: The function you have entered has either two many or too few parameters.



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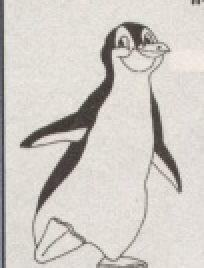
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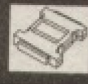
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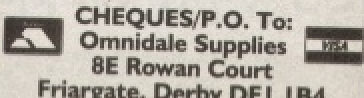


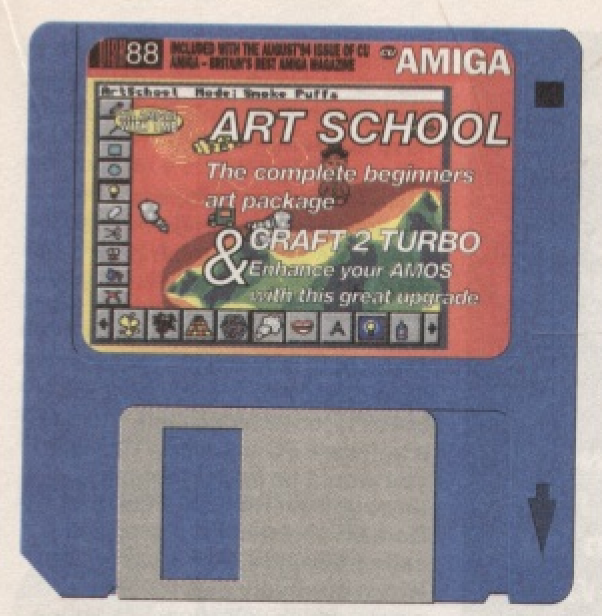
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CRAFT TUTORIAL

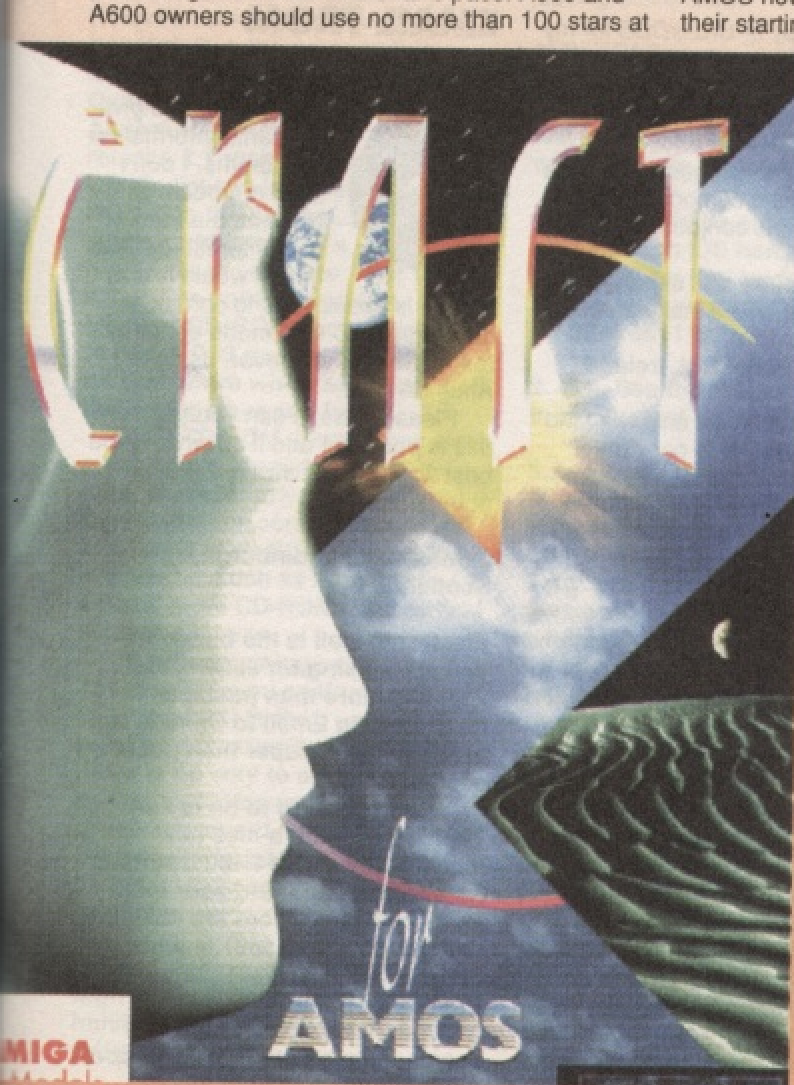
On last month's cover disk we included the amazing *Craft* AMOS expansion. This month we continue the tutorial series with a look at star fields.

PART 2

Kicking off this month's tutorial we start with a look at star fields. These are popular in 3D games because the effect of hundreds of small points moving forward gives the illusion of travelling through space or possibly time.

Creating star fields is usually an awful lot of hard graft, but luckily with this Amos expansion they are a lot easier to craft (sorry!). The *Craft* expansion supplied on last month's disk has a group of commands whose sole function in life is to produce star fields and help you maintain them.

Craft uses the main processor of the Amiga to display the stars so you will have to watch the number of stars you display at once, depending upon which processor you have, over do it and your Amiga will crawl to a snail's pace. A500 and A600 owners should use no more than 100 stars at once, assuming you want your stars to move at a reasonable speed. This is not a disadvantage though, you really only need between 100 and 200 on a low resolution screen to achieve a reasonable effect anyway.



STARTING POSITIONS

The star field commands are a group of simple commands for the easy maintenance of the variables which hold all the details of the stars. Normally, to create a star field you would need to create an array which holds the vertical and horizontal position of each star, manually update and then draw this, and finally multiply it by, say, 100 stars, so you've got your work cut out. With *Craft* however it's a much simpler matter. Just tell AMOS how many stars you want defined, what their starting positions are, and set the amount of movement and direction you want to be carried out. Then it's a simple matter of issuing a command which displays the stars and recalculates the new screen positions for all of the defined stars – much easier.

So what exactly are the commands? Well, first of all, you need to tell the AMOS system how many stars it will be manipulating so it can reserve memory for them. The command for this is 'Reserve Stars' followed by the number of stars which are required.

Following this you need to define the starting position and movement of each star. This is done via the command 'Define Star' followed by the number of the star you are defining, the starting horizontal and vertical location of the star, and finally the speed for the horizontal and vertical planes. Thus the command 'Define Star 1,150,90,1,-2' would define a star that appears at screen position 150 across and 90 down, and every move jumps one pixel across and minus 2 pixels up (giving a diagonal movement upwards and to the right).

Using this command you would then define the number of stars you had reserved memory for (hint: you could use a for-next loop to simplify this process).

Having done this you then display the stars, automatically compute their new positions or both. To do this there are three commands, as follows:

'Display Stars' draws the stars on screen and calculates the next screen position, 'Stars Draw' displays the stars on screen without calculating their new location and finally 'Stars Compute' simply computes the new positions without drawing them.

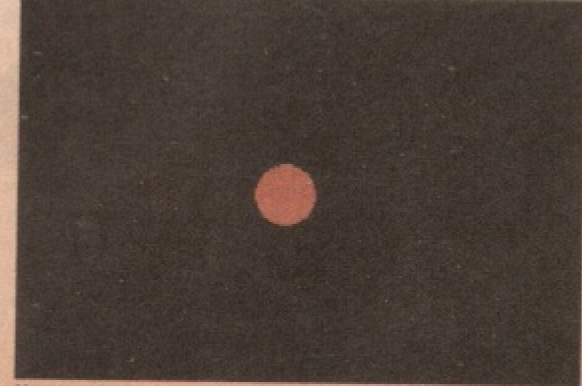
STAR SPEED

Further commands include 'Stars Speed' which can change the speed and direction of a range of stars. This has a syntax of 'Stars Speed START To END, x,y'. Where START is the first star in a range, finishing with star END and x and y are the new speed and direction.

'Stars Erase' frees up memory allocated with the 'Reserve Stars' command, whilst Stars Clip x,y,x1,y1 limits all stars to a rectangular area on screen defined by the four variables.

The last commands provide an automatic 'Display Stars' function that is carried out every time the screen is updated. These being 'Stars Int On Clear' and 'Stars Int Off'. The On version enables this feature and, unsurprisingly, 'Off' disables it. An important note is that these commands must not be issued in direct mode – doing so will almost certainly crash your system.

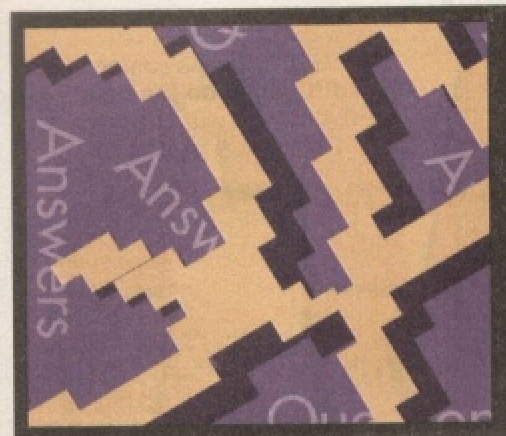
And that's it for this month folks, next month we'll explain some more of *Craft*'s extensive library of commands. CU



Hmmm, it's amazing how dull star fields look when they aren't moving! Of course you can't actually see this one in motion, but trust me when I say that it's a real masterpiece.

SOME TOP TIPS

You can add to the effect created by a star field by placing a central object at its heart, giving the impression that the stars are emanating from it. This can be easily down using the powerful *Craft* and AMOS circle functions to create a planet or other object. The screenshot above shows such an effect.



There is no problem too small, for our crack Q&A Team. No-one can outfox them. Try if you dare.

LOGOS, MEANINGS AND MYSTERIES:

To help you see at a glance exactly what each Q+A letter deals with, they are all marked with one of the following icons. So, if you're aching to find out whether we've solved your flickering monitor, or if someone else has the same trouble with their RAM expansion, you know where to look.

If you've got trouble with your Amiga, we're here to help. Let us know what's wrong, tell us exactly what set-up you have, and we'll do our best to solve it for you. Remember, a problem shared is a problem halved.



Monitors, TVs, modulators, screen-modes and all that stuff.



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CD 32 queries, Parnet and other CD ROM problems.



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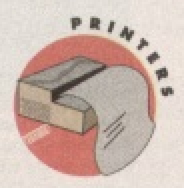


Not everything fits into a pigeonhole, but anything fits in here.





Plug-in hardware of any kind: scanners, disk drives etc.



Miscellaneous tools to keep your Amiga running smoothly.



Answers to queries on particular pieces of software.



Form-feeds, page-breaks, preferences and lots lots more!

Music, sampling, MIDI and anything that makes a noise.

Keyboard playing up? Sounds like a keymap problem.



JOHN KENNEDY AT LAST I'VE GOT A 68040 IN MY AMIGA, SO I'M IN A GOOD MOOD. "



ANDY LEANING "HEY, I'VE FOUND IF I REMOVE THE MEMORY, CPU AND CUSTOM CHIPS FROM THIS AMIGA I CAN EMULATE WINDOWS NT."

RAD, FILES AND VIDEOTAPE



I would like some help with my A600.

1. I've heard that you can boot from the RAD disk. How do you create this RAD disk and make it bootable?

2. I need a copy of *CrossDOS* for my school work. Do you know where I could get a copy of it, as I don't know anyone with an A1200 or A4000?

3. Is it possible to connect my Amiga to an VCR via the composite socket at the back of the computer?

4. Could you put a disk expander on a coverdisk? It would make an excellent utility.
Paul Gildea, Belfast. N. Ireland.

1. I have an A600 with an extra 1Mb of RAM. I would like to copy my Workbench into RAM so that I can keep another disk in df0: and don't have to keep swopping.
Steven Murray, Whereabouts Unknown.

1. RAD is an area of memory which the Amiga can be fooled into thinking is a floppy disk. RAD disks are occasionally very useful – but you will need more than 1Mb of RAM to get the most from them. Assuming you have the memory, open a shell and enter:
MOUNT RAD:
Then, without your Workbench floppy still in place, enter:
DISKCOPY FROM DF0: TO RAD:
This should give you a recoverable RAD disk which you can boot from. Only one problem – you now don't have any memory left to run programs. Remember a floppy disk can hold about 700-800K of data, and a 1Mb Amiga doesn't have much more RAM.

2. No matter how desperate you are, we certainly hope you aren't desperate enough to pirate it from your friends – which is what you would be doing if you copied their A1200 or A4000 Workbench. *CrossDOS* is available for sale from Computer World (tel: 0532 350091) for £29.99, which includes a software PC emulator. Perhaps you would be better looking through adverts from Public Domain libraries for a program called *MessyDOS* or *MessySID*, which are freely distributable programs which will allow the Amiga to read/write IBM-PC format disks.

3. Yes, but exactly how depends on the connector at the back of your video. Most will be SCART these days, which has provision for composite video in.
Most camcorders produce composite video signals (which means all the colour and synchronisation signals are included in one) and so any high street shop will be able to help you sort out the cable you need.

4. We gave away Power Packer a long time ago, which is probably the easiest to use disk expander software ever.

EMAIL FROM CANADA



Can you please give me some information on Comms. I don't have a modem at present, but I am very interested. One thing I would like to do, if it is possible, is to communicate with a PC in Canada either by fax modem or whatever, using my Amiga A1200.
Please, please can you tell me if this is possible, and if so what is the best way to do this with a reasonable budget?

James Gates, Edinburgh, Scotland.

Electronic mail is the buzzword you are looking for James, and yes, it is more than possible. In fact, sending Email to Canada will probably be cheaper than posting a letter there.
What you need to do is sort yourself out with a nice new modem (the USR 14,400 Sportster for example) and find your local Bulletin Board. There are at least two (Static2 0315-569734 and Chapps BBS 0315 391132) in Edinburgh alone.
Then, with some shareware programs such as *TrapDoor, Spot*

or *BlueWave* you can send messages using the FidoNet system. Assuming your friend in Canada is also on FidoNet, your message will turn up a few days later.

If your friend is on the Internet, you can either use the FidoNet/Internet gate to send him messages, or join the Internet yourself and send him mail that way. Using FidoNet is free, but Internet access will cost about £10 a month. See the Comms feature on page 170-171, this issue for more indepth details.

DRIVIN' ALONG



Having recently upgraded to the A4000/030 from the A500+, there are a few points that I would like to clarify.

1. Will there be a CD32 compatible CD-ROM drive for the A4000 coming out, and if there is would you recommend buying it? Also, if it doesn't appear would you recommend that I buy a SCSI CD-ROM drive instead?

2. Is it possible to use IBM-PC internal floppy disk drives with the A4000? I ask this because the high-density types are considerably cheaper for PCs than for the Amiga.

Paul Clark, Goxhill, Sth Humbs.

1. Commodore said there would be, but of course whether Commodore are in a position to do it remains to be seen. However, things are looking hopeful. See the news in this issue for the full update on Commodore's position. Apparently, the new Workbench release 3.1 includes software which directly integrates the CD-ROM into the system, and will also emulate the CD's AKIKO chip functions in software. This means a Tandem controller and a Mitsumi CD-ROM should be able to play CD32 games. More news on that score when we can get all the kit together and test it.

SCSI CD-ROM drives won't work much faster (if any faster) than other CD-ROM drives. The advantage is that the controller card will also allow other SCSI devices to be connected: such as hard drives, several more CD-ROMs and optical storage systems.

The disadvantage of the Tandem/Mitsumi system (and any SCSI system) is that, unlike the promised Commodore drive, there is no way to add an FMV cartridge. Unfortunately, at the present moment it is also hard for CD owners to add the FMV cartridge as they are extremely thin on the ground.

2. No. The Amiga 4000 supports high density floppy drives by halving their speed, and not all drives will do this.

ZAPPO QUERIES



As the proud owner of an A1200 I'm thinking about buying a hard drive. I read the upgrade article in the July issue of CU AMIGA, but it didn't answer all my questions.

1. What would be the best drive I could buy in the price range of £200-£300?

2. I've seen an advert for the Zappo CD-ROM drive which claims that it plays CD32 software. Is this true?

3. I've heard that the memory expansion for the PCMCIA port can slow the A1200 down because it is only 16-bit. So as some external hard drives and CD-ROM drives plug into the PCMCIA slow, will they slow down my A1200?

Matthew Corbett, Nuneaton, Warks.

MORE ZAPPO

I own an A1200 with an 030 fitted and a 260Mb hard drive. I am interested in fitting a CD-ROM drive, and I noticed an advertisement in CU AMIGA for the new Zappo CD-ROM drive. So, please could you tell me what disadvantages are there to fitting this drive to the PCMCIA slot rather than the trapdoor? I would use the CD-ROM drive mainly for video editing and effects.

MJH, HM Forces.

Dear Mathew Corbett and MJH, I will answer both your questions with a couple of points.

1. You should be able to get a sizable 2.5 inch IDE hard drive fitted internally for that budget, including a year's warranty. Try Trilogic on 0274 691115.

2. Yes. See the review on page 115 in the August issue of CU AMIGA.

3. Let's clear this up once and for all. Saying the PCMCIA port is slow is not doing it justice. It is only 'slow' because the Chip and Trapdoor memory in the A1200 is accessed in 32-bit wide chunks, whereas the PCMCIA port is only 16-bits wide. Data stored in memory fitted via the PCMCIA bus will therefore take twice as long to be fetched. Although it's 'slow' in this respect, it's still actually quite fast. For example, the VideoMaster from HiSoft can pump 25 frames a second of digitised mono video through it. The hard drives that connect to it usually work twice as fast as normal (internally fitted) IDE drives. And as for CD-ROM drives, remember that the drives themselves only work about twice as fast as floppy disks (300k a second) and so the PCMCIA port will be able to copy with data at this rate extremely easily. Your Amiga will not be slowed down if you fit a drive to this port.

By the way, MJH, although the PCMCIA CD-ROM drive would integrate perfectly with your existing system, it is hard to imagine how it would help you with video editing or effects, as there is no video software currently available in CD format. You would be much better off selling the A1200, buying an A4000 and fitting a 24-bit graphics card instead.

FLIGHT POWER UP



I have an A1200 unexpanded Amiga which I use mainly for flight simulators. Some simulators like *A10 Tank Killer* and *AV83 Harrier* run a little slowly, whereas *Tornado* is almost unplayable.

If I were to install the Power Computing Viper 68030 accelerator which claims a speed increase of 440%, would these simulators draw the 3D vector environment much more smoothly?

Would fitting an FPU (Floating Point Unit) make any difference? According to my local expert shop FPUs make no difference at all for flight sims.

M. Eustace, Cookridge, Leeds.

Fitting extra memory – no extra processors, just extra memory in the trapdoor – will almost double the speed of the A1200, and this will make a very noticeable difference to your simulators.

Likewise, fitting a faster processor such as a double-clocked 68020 or 68030 will also speed up the Amiga, but remember that fitting extra memory is still essential to make the most of these CPUs. An A1200 fitted with an 68030 but with no extra fast RAM isn't that much faster than an unexpanded Amiga.

As for the FPU, well it depends. Normally, you will see serious software come in two versions, for systems fitted with and without an FPU. This is because to make full use of an FPU a program needs to be compiled using a specific code library. If this library is used on an Amiga without an FPU, the program will GURU instantly.

However, it is possible to write programs which use a different library which will detect if an FPU is present and only use it if it is there. Unfortunately, if there is no FPU present then the program will actually run slightly slower.

Most flight sims will make extensive use of pre-calculated tables and special cut-down-for-speed trig routines, which couldn't make use of an FPU even if they wanted to. The final answer has to be that unless it states differently on the box, most flight sims will not run any faster if an FPU is present.

LONG LIVE CDTV



In answer to various letters requesting information on expanding the CDTV, the German company WAW Elektronik produces various upgrades, including an 2Mb Chip RAM board, an 8Mb Fast RAM expansion and a SCSI controller. A turbo board is also imminent.

You can contact WAW Elektronik GmbH by writing to: Tegeler Strasse 2, 13467 Berlin or Tel: 030-404-3331 and Fax: 030-404-7039.

Sandy Sandom, FidoNet.

PICTUREBOX 2?



I would like to thank you for the lovely piece of software you gave away in CU AMIGA – that is, the wonderful program *Picturebox*. I would also like to give you a few suggestions about your awaited *Picturebox Professional*. I would like to see support for more filetypes, including IFF, PCX, GIF, MACPAINT, TIFF, JPEG, JFIF, BMP, CDTV and so on. I would also like to see more image processing tools, and support for animation formats.

Aram M. Iskenderian, Baghdad, Iraq.

Well Aram, thanks for taking the trouble to write with your comments. The *Picturebox* program appeared on a coverdisk a long, long time ago and a professional version was promised. Unfortunately, various things delayed this project, including using The *Art Department Professional v.2.5* which includes all your desired features and a few more besides, making it the ultimate image processing tool. There are also several other image processing programs available in the Public Domain which you should check out. I (John) hope to bundle together what there is of *PictureBox Pro* and make it available in a month or two.

WHICH LANGUAGE?



I have just graduated with an honours degree in computing science, and I am hoping to get more involved in Amiga programming. Initially I'll just be playing about with fractal landscapes but I'll probably want to progress to more serious programming in the future. I own an A1200.

»

My problem is choosing which language to use. I'm fluent in several, and would ideally like to program in C or C++, but my finances can't quite stretch enough to buy SAS/Lattice C and I'm quite dubious about the compilers on the PD scene.

Naturally, I've heard about *Blitz Basic* and AMOS and both sound impressive. However, I get the feeling that they are really only suited to games programming.

Chris Love, East Kilbride, Scotland.

If you want to progress to 'real' programming in the future, then C and C++ are your only real options. Although SAS/C is expensive, it is an absolutely superb product and the latest version includes C++ support as standard. Perhaps HiSoft (Tel: 0525 718181) will do a special deal for graduates.

However, the DICE C Compiler has recently been given a major upgrade to become a commercial product, complete with the special 'include' files you need to make use of Intuition and the Amiga's sound and graphics capabilities. Like SAS/C it now comes with all the editors, linkers and compilers you'll need. By all accounts DICE is now a top class system, and reasonably priced. Get a PD version and check that out, then upgrade – you won't regret it.

Yes, AMOS and *Blitz* are designed first for foremost for games, but they are extremely powerful languages which offer excellent support over the Amiga's features. If you are experimenting with fractals, using *Blitz* would be a good way to do it as you could concentrate on your recursive algorithms and leave Blitz to handle all the graphics stuff, even in AGA modes.

CDS AND CVS



I own an A600 and was wondering if you answer the three following questions for me:

1. If a CD can hold 600 floppy disks of information, why, on Earth, can't it hold 600 one-disk games on it?

2. Will *Microcosm* be released for non-CD machines without the big flashy intro?

3. When I'm older I would like to become a games programmer or create the artwork for one. Where should I start?

James Chapman, Wisbech, Cambs.

1. Erm ... dunno. A CD-ROM can store a heck of a lot and theoretically it would be possible to put over 600 games on it. The Aminet CD and other 17 Bit Collections (tel: 0924 366982) all manage to cram as much onto a CD as you would ever want. Fred Fish, (collector of PD whose programs are available from PD Soft tel:0702 466933), has managed to squeeze 1,000 of his disks onto one CD.

However, if you are thinking of commercial games there are huge financial reasons behind such an idea. Plus, games invariably use their own special bootblocks which always complicate matters.

2. No, because *Microcosm* doesn't just use the CD for the intro sequence. Throughout the game graphics are constantly pulled from the CD, which is why there won't be a floppy-based version.

3. Learn to program, and look closely at your favourite games to understand how to animate and move sprites realistically. Buy a copy of *Blitz Basic* and read the manual. Go to university or art college and learn to do it all properly, then answer an advertisement in the computing press and get a job. Or get together a collection of your very best ideas and send them to a software house which you know to publish similar stuff. Send yourself a copy in a sealed envelope in case of copyright problems.

A600 CD?



I would like to ask a few questions about the A600 since I am a complete beginner.

1. Would the new Zappo Amiga A1200 CD-ROM drive work with the A600?

2. If so, what software would I be able to run?

3. If not, will there ever be an A600 CD-ROM drive?

Liam Reford, Port Glasgow, Scotland.

After speaking to Indi about the new Zappo drive, I'm afraid the news looks bad. They claim the drive will not, under any circumstances, work with the A600. However, here at CU AMIGA we have our doubts, mainly because the PCMCIA port is a pretty good standard, and therefore think that it's only a matter of time before the necessary A600 driver software appears.

When the software does appear, it will not mean that you will be able to magically play CD games on the A600.

The A1200 has a totally different processor, more RAM and of course, makes use of the wonderful AGA chipset.

However, having a working CD-ROM drive connected to the A600 does still mean it is possible to make use of all the excellent Public Domain collections out there on CD, as well as running a a good-sized proportion of old CDTV games.

FASTER AND SHARPER



I am planning on buying a few accessories for my A1200 and would appreciate your advice.

1. Which is the faster – a 4Mb 33MHz Hawk, or a Blizzard with the same specifications?

2. Will either speed up my hard drive? Which one out them all makes the biggest difference?

3. How much is a monitor an improvement over a SCART TV?

S. Edwards, St.John's Wood, London.

1. Assuming you mean a standard RAM card fitted with a 33MHz 68882 maths coprocessor, the Blizzard board is the faster one of the two.

Incidentally, the new Blizzard card which features a 28MHz 68020 is incredibly fast, and doesn't cost much more. It's only worth getting an FPU if you are interested in ray tracing, image rendering, fractal landscape generation or some other pastime with a heavy dependence on mathematical functions.

2. The Amiga's IDE hard drive interface depends on the speed of the CPU, so the faster the CPU runs, the faster the hard drive will go. Fitting the Blizzard will double the speed, although to be honest you probably won't notice the difference.

3. That depends on the specifications of each. Generally, a monitor will have a screen 'dot pitch' of .28 dots per inch.

SCART TVs are good, but not quite that good although being SCART they will use pure Red, Green and Blue instead of rather blurry composite.

However, monitors such as the Microvitec 1438 or Commodore 1940/42 can also operate at a high frequency (about 31KHz) as opposed to a TV which works at video frequency (15KHz).

The higher frequency means that the A1200's and A4000's 'flicker free' video modes can be used, and that means a clear, sharp display of the Workbench and application software using 512 lines or more (480 in 'productivity mode').

MODED MUDDLE AND MAYHEM



I have a problem which annoys me quite a lot, but maybe you can help me out. I am using an A1200 with an NEC Multisync 3D monitor (the older model which is capable of displaying all screen modes).

However, in higher screen resolutions (besides the small black borders left and right) the whole screen width isn't used, even in overscan mode.

In your May 1994 issue, I read with interested about a PD program called *MonEd V2.14*. Could it solve my problems? And if so, where can I get it? I have tried a couple of PD libraries without any luck.

I would really appreciate it if you could help find a solution to this little problem. What would you say to a trip to the Fiji Islands as my guests? Hey, that's only a joke!

Franz Sattler, Valelevu – Nasinu, Fiji Islands.

That was close, John was halfway to the airport then muttering: "I'll bring my copy of *MonEd* over to the Fiji Islands and deliver it personally." He had his sun-tan lotion at the ready and deck chair in hand before we stopped him getting on the plane.

Yes, *MonEd* will certainly help you fine-tune your monitor drivers to make the most of the screen display. Practically any monitor display can be improved in this way, although there are various inherent dangers.

Having recently watched his favourite Commodore 1960 monitor being destroyed by a wayward video signal, John now treats all things monitor-y with a little more care and respect.

The *MonEd* program is available from the Aminet, in the '/pub/aminet/os30/utils' drawer under the name of 'moned2b.lha'. If you don't have access to the Internet this mightn't mean anything to you, but remember you can still get the entire Aminet collection on a CD-ROM.

If you can't get access to a CD-ROM drive either, the program will be one of many available from the CU AMIGA file area of the Heart of Gold Bulletin Board (modem number: UK 0247 274919).

NEXT MONTH

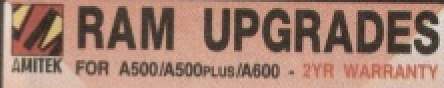
Please send your technical teasers to Andy and John's Q&A, CU AMIGA, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. We regret we cannot reply to letters personally and SAEs will only get reused.

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FOR A500/A500PLUS/A600 - 2YR WARRANTY

CODE	DESCRIPTION	INC VAT
RAM 0505	A500 - 512K (No Clock)	£20
RAM 0510	A500 - 512K (With Clock)	£25
RAM 0520	A500PLUS - 1Mb RAM	£30
RAM 0605	A600 - 1Mb (No Clock)	£30
RAM 0610	A600 - 1Mb (With Clock)	£40

PCMCIA CARDS

AMITEK FOR AMIGA 600/1200 - 2YR WARRANTY

CODE	DESCRIPTION	INC VAT
RAM 6020	A600/1200 - 2Mb Card	£119
RAM 6040	A600/1200 - 4Mb Card	£179





The AmiTek External Modulator makes an ideal replacement modulator for all Amiga owners. Everything needed is supplied. Like all AmiTek peripherals, it comes with an easy to follow manual.

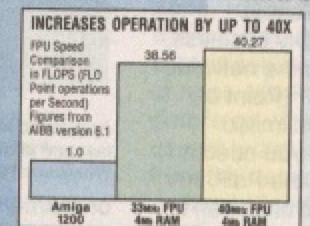
- User friendly manual included
- High quality design
- FREE RF cable supplied

MODULATOR **£34** INC VAT - MOA 4200

AMITEK HAWK RAM UPGRADE & MATHS ACCELERATOR FOR THE AMIGA 1200



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- Plugs straight into A1200 trapdoor - No soldering required
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CUMANA	-	-	-	-	-	-
ZAPPO	-	-	✓	-	-	-

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NETWARE COMMS ARTICLES

John Kennedy compares the two major Comms networks which are freely available to most Amiga users and highlights the pros and cons of each.



THE INTERNET

The Internet has been in existence for quite some time. It can be traced back to networks which were designed in the 1960s and 1970s, although the Internet as it appears today only really started to came about in 1984 when the American National Science Foundation needed a way of linking their super-computers together. Now, it is a vast jungle of over a million computers linked together with over 20 million users. And the number of users is increasing even more as access becomes easier and easier.

What you use the Net for is really up to you. Some folk use it for sending electronic mail, some use it to pass the time in group conferences. Many people use it for serious work – either as a way of linking different offices, or as a vast library ready to be tapped for the latest research information. Others see it as the largest Public Domain library of software in existence. The Net is all these things, depending on which software tools you use.

For example, if you have an FTP (File Transfer Protocol) program, you can log into a thousand different sites and download files on anything from the latest Amiga games, to helpful text files and obscure pictures. With a program called TELNET, you can be remotely connect to a computer rather like an ordinary Bulletin Board. In this way you can connect to computer systems such as NASA's information service, or stay up half the night playing multi-user adventure games. With an electronic mail program you can send messages instantly to anyone else with an Email address, and with a suitable reader you can take part in the group discussions that form the Usenet News. Perhaps most impressive of all, you can use *Mosaic* a program which displays pictures and text for the World Wide Web which is a really impressive collection of text, sounds and animation.

ADVANTAGES

The Internet is huge, really huge. Over 20 million people have individual Email addresses, and the amount of data and software available for downloading is almost beyond measure. There are sites storing details on everything from cult television programs to guided tours around national institutions, and it's available all day, every day. Email sent to another Internet Email address is sent immediately, there is no need to wait for the recipient to poll a special number: the message is on their computer (or on their Internet Access Provider's server) within seconds.

HARDWARE/SOFTWARE

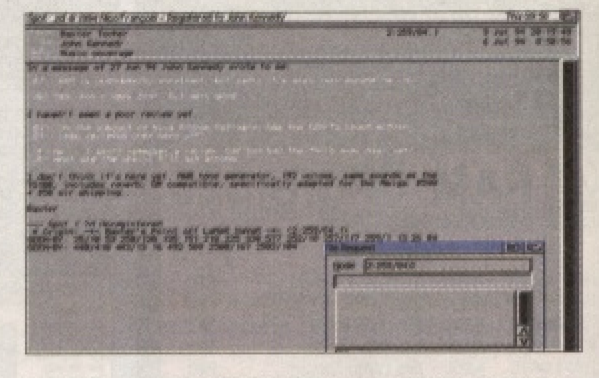
Getting onto the Internet can be a tricky business. First of all you need a physical link to the network, and this is usually by means of a PoP (Point of Presence). Several companies sell unlimited access for about £10 a month. Next, you need a modem to connect your computer to the PoP. A 14,400 baud is good enough as most sites don't support anything faster. Then, you'll need a suite of programs to allow access to the Internet, and at the moment there are two choices: AmigaNOS and AMiTCP. AmigaNOS isn't incredibly difficult to understand, and works particularly well with the Internet service provided by Demon (tel: 081 349 0063). It comes with FTP,TELNET, Email and news readers.

The alternative is AmiTCP which, frankly, is a bit of a nightmare to install. AmiTCP also requires a SLIP driver, which is another program which allows the Amiga to use the serial port (and hence the modem) rather than some form of network. When you do get it working, you use these programs directly from the Shell. With AmiTCP, the Shell becomes a terminal which you use to log into remote sites with TELNET, and when using FTP (File Transfer Programs).

If you have elected to use AmiTCP you can also use *Mosaic*, the Amiga World Wide Web program. This is one of the most impressive feats yet seen on the Amiga, as pictures and text appear on-screen for sites all over the world. This is pretty much state-of-the-art stuff.

PRICES

Accessing the Internet is going to cost you £10 a month (or whatever your PoP supplier charges), plus your telephone bill for the calls you make to the PoP. Software is freely distributable. On the other hand, setting up your own 24-hours-a-day Internet site would require a little more in the way of cash. You would need a dedicated high-speed data link plus a large and expensive computer system to use with it.



***Spot* is the leading FidoNet Point Manager program. It's very fast and extremely easy-to-use, although you will need a Workbench 2.04 Amiga and 2Mb of RAM.**

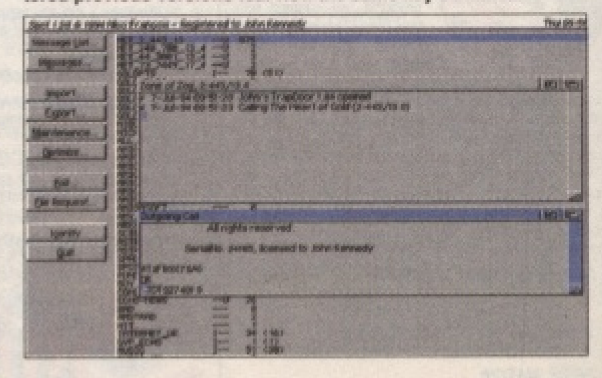
WHO RUNS IT?

No-one runs the Internet, it's just there. There is no structure to speak of, and no-one in charge. Everyone is equal on the Net. That is not to say you can get away with what you like: if you start making a nuisance of yourself you'll soon get 'flamed' (verbally ripped apart on the board) and develop a bad reputation. It's a self-regulatory system that, so far, has worked pretty well.

Unfortunately, there seems to be an old guard of net folk who complain about all the new users appearing on the scene. These fogies will mutter about the good old days, and take particular delight in sending sarcastic or scathing replies to some newcomers' queries. Beginners can easily be frightened off, so one of the first things any net newcomer should do is find a FAQsite (Frequently Asked Question) and read up. This will save any embarrassment caused by asking a stupid question and getting flamed.

The other consequence to a network where no-one is in charge is a lot of pretty raw material

***Spot* calls *TrapDoor* to get all the actual messages in and out. *TrapDoor v1.84* has just been released, but if you have registered previous versions fear not: the same key will fit all.**

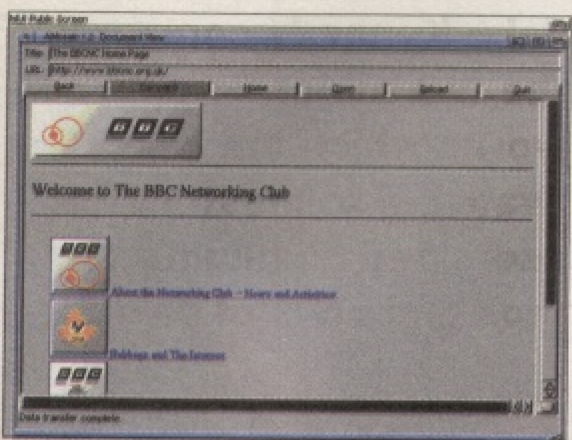


PLUG CORNER

Here are some boards you might want to call:

Name	Modem number	Sysop	Comments
DARK SOLUTION	0246 277317	Andrew Miller	Amiga-based
RODINA STATION	0232 492320	Stephen Moore	Star Trek zone

Please note: CU AMIGA cannot be held responsible for any information, programs or data contained on the boards mentioned on this page. This information is not meant as a recommendation for any of the boards or their contents.



***Amiga Mosaic* makes travelling around the Internet incredibly easy. It's an amazing program which needs *AmiTCP* and *Magic User Interface* to work.**

floating around: both text and pictures which your mother and/or the local police force would take a pretty dim view of.

FIDONET

Fido was started in about 1984 by a clever fellow named Tom Jennings, who had the idea of creating a network linking all the local dial-up Bulletin Boards which were springing up around San Francisco and Baltimore. By getting the boards to call each other at night, thus avoiding the busy daytime traffic, mail could be quickly and easily swopped from board to board. Thus FidoNet was born, and at the moment there are over 26,000 Bulletin Boards in the network.

Each board can have one or several dozen users, which means a whole lotta people are using it. Today, FidoNet can be described as 'a loose confederation of bulletin board systems which stretches around the entire world'.

Each Bulletin Board in FidoNet is in a local network, the networks make up regions and all the regions together make up Zones. These are decided geographically and are huge. Zone 1 covers all of North America.

Fido also supports Echoes, which are ongoing group conversations. An echo can either exist on a single board (for the sole use of users on a particular Bulletin Board) or be shared between echoes to let many users join in. For example, the echo Amiga_Mags is part of the Fido UK 'backbone' which means every Fido board should be able to get hold of it.

HARDWARE/SOFTWARE

In order to use FidoNet, you'll need to be able to dial up a local Bulletin Board. This requires a modem, and one which works at a minimum 14,400 baud is recommended. You can use normal terminal emulation software such as *NComm* or *Term* to read or send messages, or even download software from the board.

However, for frequent use, a dedicated mail program is better. An Off-Line Reader (OLR) will allow you to download all the messages you are interested in to your computer in one big compressed chunk. You can then log-off the board, and use the OLR software to write your replies. When you next log in, as well as receiving the next batch of messages your computer will also transmit the replies.

A good OLR is the *BlueWave* program, and this is freely available from any good PD library or Bulletin Board. An alternative to an OLR is a Point Manager program. If you become a FidoNet Point, you are almost in charge of your own miniature Bulletin Board.

You don't need to have constant access to the main FidoNet node, but you do get a reliable FidoNet electronic address.

One of the best point manager programs is called *Spot*, and is written by Nico Francois – an Amiga programmer with an impressive collection of titles to his name.

Spot keeps track of all the various echoes you could be a member of, and makes reading through them all extremely interesting. *Spot* requires a program to allow it to send and receive mail. *Trapdoor* is one of the best programs of this kind around at the moment.

PRICES

Both *Spot* and *Trapdoor* are shareware, and although they work fine straight from the archive, for best results you will need to register them. This will cost about £45. You will also need to pay for the telephone call to your 'boss' but this is usually a local call of only a few seconds a day. Most Bulletin Board Systems do not charge for access, although the Sysops (system operators) of some will have spent so much money installing extra lines, CD-ROM drives and so on for their users that they feel they can charge a fee of a few pounds a month.

Becoming a full-time FidoNet Node is quite simple. You will normally require a dedicated phone line and your computer must be available to receive calls to swop mail very late at night.

WHO IS IN CHARGE?

FidoNet has a very regimented hierarchy of Zone, Region and Network controllers to keep an eye on what is going on, although there is no centralised authority. There are also a large set of rules, the Policy Documents, which contain details on what you can and can't do. In the worst case it is actually possible to get yourself banned from the network.

Most FidoNet echoes have a moderator who keeps an eye on proceedings. If a particular message in the echo is offensive, or is 'off topic' (ie not related to the particular echo) the moderator will let the offending user know. A persistent offender will find him or herself disconnected from the echo.

ADVANTAGES

The main advantage of FidoNet is that it is extremely cheap to use. Assuming you have a modem you can take part in a multitude of different discussions, swop news and exchange Email with thousands of people and all for a few short local telephone calls a week.

The users on Fido are usually a lot friendlier than those on the Internet, and there is always a great club atmosphere.

CONCLUSION

There is no better place for the Comms beginner to learn the ropes than with FidoNet. Not only will they enter a thriving but friendly world of amateur Comms, but there is also plenty of scope for setting up your own Bulletin Board and taking an active part. In fact, even if you had to buy all the equipment from scratch you could create a pretty high-tech BBS for less than £600 and a useable board for half that at least.

Setting up your own Internet site is simply too expensive for a home user to contemplate, although obtaining access to FidoNet is becoming easier and easier as more and more POPs open up. Even the BBC is keen to get involved, and have plans to open several access points all over the UK.

There is no reason why a Comms fanatic can't have both FidoNet and Internet access. In fact, some Bulletin Boards are starting to offer limited gateways into the Internet so, once again, the Fido system makes it easy for the beginner to get involved.

NEWS

The very latest version of the top Amiga mail program is now on general release. *TrapDoor v1.84* should be available from a Bulletin Board near you now.

FIDOUPDATE – E_ECHO

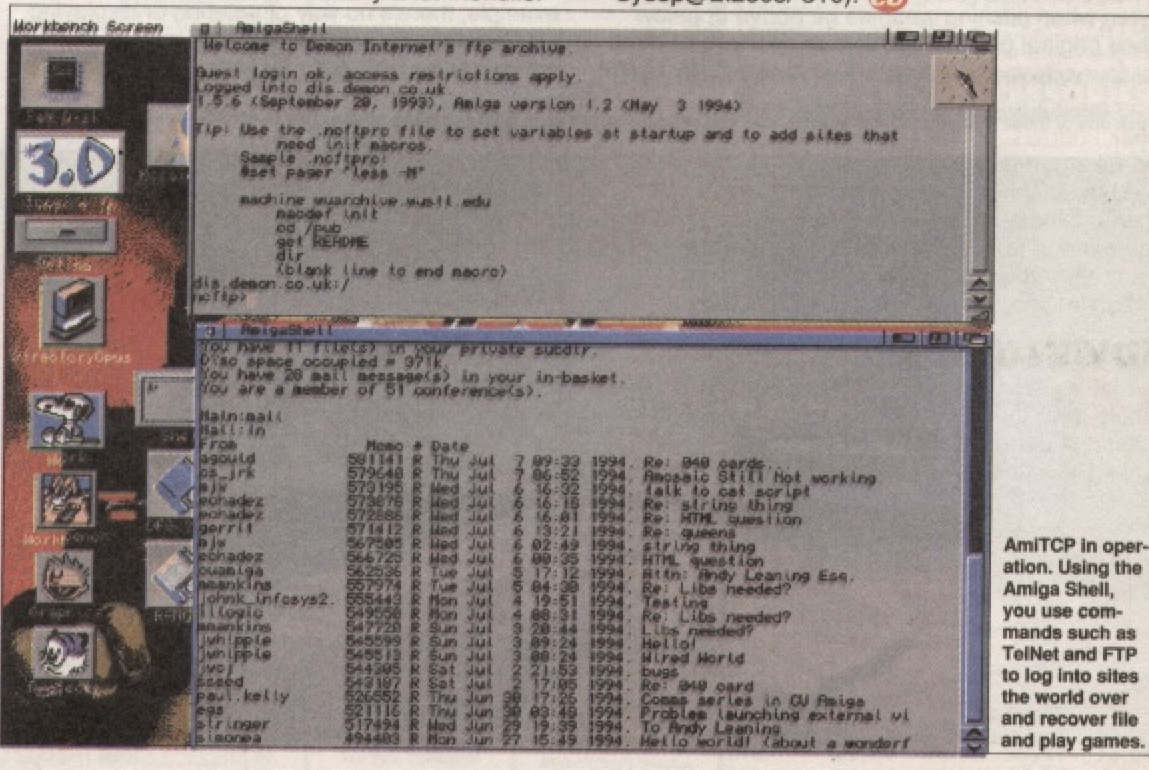
The primary purpose of this Fidonet Echo Conference is for discussion of Amiga E programming, and the language, AmigaE, by Wouter van Oortmerssen. It is a forum, for advice on Eprogramming between all users.

E_Echo originates from Port of Call, 2:254/149 (081) 391-5779 and should be available from the UK backbone.

GOTHIC.UK

Devoted to fans of Gothic music, writing and so on. If you're a fan of Gothic rock music, vampires, churchyards and wearing black then this is the echo for you.

As with any echo (and especially a new one) its success and interest lies with you. You can find this echo at THE GOTHIC BBS (0509 237963, 8pm-8am) or if you already use a local board, ask your sysop to get it for you (Netmail Sysop@2:2503/ 310).



AmiTCP in operation. Using the Amiga Shell, you use commands such as TelNet and FTP to log into sites the world over and recover file and play games.

SOUND LAB

AKAI SO1 SAMPLER

Want to expand your sampling set-up to 16-bits? Akai's entry level SO1 MIDI sampler could be just the ticket. Professor Von Horgan investigates...

SOUND LAB

Had enough of 8-bit sampling? Want to get in with the big boys and start using 16-bits instead? A professional sampler could set you back a few grand, but there is a more wallet-friendly alternative: the SO1 from Akai.

The Akai SO1 is a rackmounted MIDI sampler module. It's mono rather than stereo, with eight voice polyphony. It comes with 1Mb of internal RAM (not 2Mb as we mistakenly stated in the August issue), which gives 15.6 seconds of sampling time.

The sample rate is fixed at 32KHz. Sample bandwidth is 16-bits, with eight times oversampling. In other words, it can add eight extra channels of 16-bit sampling to your system.

This is Akai's most basic sampler, and it's also the cheapest MIDI sampler currently on the market. It's based around the popular S1000, but to keep the costs down, all but the most essential functions and features have been removed. The most obvious cutback is lack of an editing screen. Sampling and editing is carried out with a matrix of buttons and data-entry wheel. The only display is a large three figure LED. That might sound a bit basic, but it's enough to get by with.

If you're used to wrestling with badly behaved 8-bit samples, the first thing you'll notice about the SO1 is the excellent sound quality. There isn't any audible degradation in the recording at all. Amiga samples tend to break up if they're played more than a few semitones below their original pitch, but the SO1 manages to keep a good deal of fidelity, even when pitching samples far above or below their original pitch, which can be as much as three or four octaves either way. This is especially useful if you're sampling bass sounds, which keep their 'oomph' even when played on very low notes.

EDITING

If you need to take out hiss, or add some bottom end, there's no way of doing it once you've sampled the sound. Editing options are very basic. You can set up a loop on the sample, it's start point, and define its decay rate and overall volume level. Of course you can also trim the spare noise from the start and end of the sample too. Samples can also be played backwards.

If like me, you're used to editing graphic sample waves on-screen, being forced to trim and loop a sample with nothing more than a dial and a three-figure display is very frustrating. Finding click-free loops is a problem, as you can't see where the wave passes through the central 'zero' point. This reduces the exercise to a long winded combination of pot luck and trial and error. If the disk format was compatible with the Amiga, PC or Mac, they could then be edited on your Amiga, but unfortunately it's not. However, SO1 samples are compatible with the S1000, and vice versa.

IMMEDIACY

A side effect of the SO1's simplicity is its immediacy. As there aren't masses of settings and parameters to wade through, you can sample a sound and have it up and running in seconds. The lack of an LCD screen is a bit unnerving at first. For example, there's no way of entering or displaying full filenames for your samples, so instead they are referred to as S01, S02, S03 etc. This means you have to keep written notes of exactly what is on each disk, as directory lists of different disks will all look alike. Fortunately, you can save out samples in batches, so you could allocate a disk to every song you write. When you go back to a song, you can then re-load the entire batch, instead of rummaging through stacks of disks for each sample.


Despite the lack of stereo playback, the Akai SO1 is quite capable of handling complete songs unaided.

SHEER LUXURY

The best thing about the SO1 is that it frees you from a load of the hassles of 8-bit Amiga sampling. Having the sample rate fixed is nice in some ways – you get excellent frequency response, so there's no need to worry about your vocals coming out with a lisp, or your high hats going all crunchy. Thanks to the increase to 16-bits, you no longer have to fight a constant battle to keep unwanted noise out the samples.

Just 1Mb of RAM isn't much to work with, but it's sufficient if you're using the SO1 with other sound sources. A further 1Mb expansion is available to take the sampler up to its maximum 2Mbs. This is a custom RAM expansion available only from Akai. This means that you're tied to buying from Akai whether you want to or not. This attitude, along with the custom disk format, goes completely against the current trend for maximum compatibility. Couldn't we have had an option to fit standard SIMMs instead?

So it's not perfect, but the SO1 is still the most affordable 16 bit MIDI sampler on the market. It has just about enough RAM, voices and flexibility to be able to bear the full burden of a complete commercial-quality track, and that can't be bad. Oh, you also get free access to Akai's extensive sample library too. CU

Available from: Akai UK, Haslemere, Heathrow Estate, Silver Jubilee Way, Parkway, Hounslow, Middlesex TW4 6NQ. Tel: 081 897 6388. Price: £799

Stick one of these into your sound system, and you can kiss goodbye to 8-bit sampling stress. The 16-bit SO1 sounds spot-on.



AKAI SO1 SPECIFICATIONS

Price:	£799
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Polyphony:	eight voices
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BACKCHAT

Another month has passed, and another postman has walked away with a permanent stoop after carrying your sackloads of post. BUT IT ISN'T ENOUGH! Tony Dillon wants loads more, so get scribbling and send your missives to BACKCHAT, CU AMIGA, PRIORY COURT, 30-32 FARRINGDON LANE, LONDON EC1R 3AU.

POOR PROMOTION

I couldn't agree more with Darren Priestnail's letter (Marketing Problems? Backchat July). However, your reply smacked of the naivety that seems to be so prevalent throughout the Amiga press. Yes, Commodore have set up some of these 'Centres Of Excellence', but has anyone seen any promotion?

I suppose Commodore's current financial situation doesn't help but if the Amiga is the all-conquering platform your magazine would have us believe, then surely the PC press or BBC's The Net might have reported the opening of these centres. Alas no, these centres have appeared in an inaudible whisper of publicity and will probably disappear just as quietly.

Don't get me wrong. I'm a dedicated Amiga user and have been for five years, but I am also a realist. The Amiga will never be more than a well-kept secret while the current Commodore remain in charge. Our one hope can be that whoever buys Commodore will be looking for a return on their capital and that means selling lots of Amigas. Only good marketing and new high-end machines at a decent price point that can go head-to-head with a fast PC will do that. Take Apple for example. They realised that the business world would never buy Macs unless it was for DTP etc, so they've brought out new machines that will run Mac and Windows software which effectively increased their potential marketplace by about 30 times. What's more they promote the fact in the Sunday glossies and in the PC mags to let everyone know about it. On a completely different subject, I am now the proud owner of *Final Writer*. I didn't realise what I'd been missing. Everybody should thank Softwood from the bottom of their hearts for showing what the Amiga can do.
Derek James, Manchester.

The Amiga Centres Of Excellence are still a new concept and of course CU AMIGA supports them – we support anything that will do our chosen computer some good. It has nothing to do with being naive or blinkered. As for the Amiga being a well-kept secret, how do you think over 3 million machines have been sold in the UK alone in the past decade? And who has achieved this impressive sales figure? The current Commodore UK, that's who. You may be right about their financial problems at the moment, but *any* company in the throes liquidation doesn't have cash to spare. Rest assured, whoever takes over the big C will shout about it.

WELL DONE EMPIRE

I'd like to congratulate Empire for the release of their *World Cup Year '94* compilation. At long last somebody has finally put those two great footballing rivals *Sensible Soccer* and *Goal!* in the same box!

Although this is likely to renew the old argument about which is really the best (both have huge followings of dedicated fans) it's surprising how nobody thought of combining these mega hits before! New Amiga owners are in for a real treat and can experience both games for a fraction of their original cost with the excellent *Championship Manager '93* and *Striker* also included, though, what have they got to lose?

Hopefully, if this compilation sells well, then perhaps other companies will concentrate more on producing software bundles instead of single, and often very expensive, products!
Stuart N. Hardy, Sheffield.

Compilations used to be a big thing in the 8-bit days and it would be nice to see more compilations in the Amiga market. Note to software publishers: There's money to be made!

WHERE ARE THE TIPS?

I've got two things to cover in this letter. The first is a gripe. I only purchase one Amiga mag each month – yours. It has a good balance and it suits me well. But what happened to the hints and tips page? It seems to have fizzled out around July last year, along with your prized Play To Win sections. Thinking this was due to lack of material from us, the punters, I sent you a three-page, highly-detailed complete guide to *Alien Breed 2* less than a month after the game's release. How prompt do you want it? However, I never yet saw any acknowledgment of any of it. I felt a bit daft, eagerly scanning through the pages of your mag every month for the next four months, to see my guide in print – but to no avail. I felt cheated. I nearly sent my letter to *Amiga Format*, but I figured it wasn't worth the hassle.

People must still be sending you tips and cheats. Print them for us, please! Oh yes, and bring back the Trolls Head. Some of us don't believe that a magazine has to contain pictures of a pouting vixen with an impressive cleavage before we'll buy it – really tacky guys, sorry.

Okay, moving on. Where can I get hold of a BBC-Micro emulator for my A600? How much will it set me back and is it a dongle or a piece of software? How good is the compatibility? Can I run any of my old Beeb games on my Amiga? And is

TEAM TALK

Late one night, after a particularly tough day in the office, the CU Crew decided to compete telling horror stories. To be honest, none of them were particularly good but the one thing that did come out that fateful evening was the fact that, to a man (and woman), your fave magazine team are a very phobic bunch.

ALAN DYKES



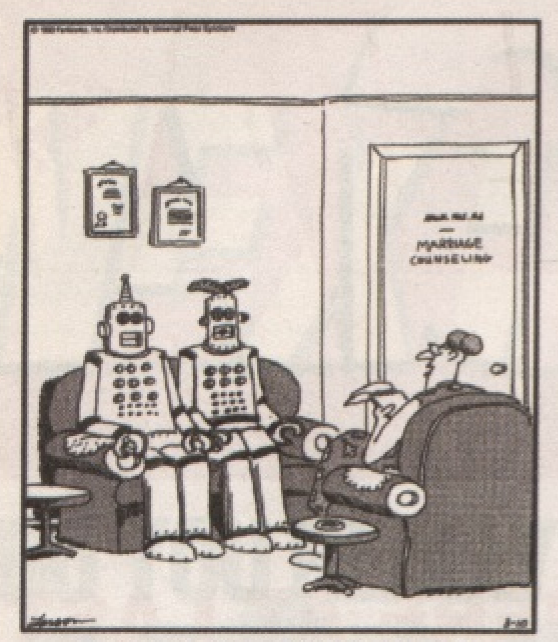
So what makes Alan wet his jockeys? Believe it or not, the big guy has a morbid fear of hurting his hands! You see, not only does Alan need to use his slender digits to type out editorials and reviews for CU AMIGA, but he is also a keen guitar player, and the slightest scratch on those fingers would jeopardise his funky, get down, rhythm. As a result, anything sharper than a Jiffy envelope has to be handled with extreme caution and all knives scapels are destroyed on sight.

LISA COLLINS



Beneath her tough exterior, Combat Collins isn't the hard, cold fightin' machine she likes to tell people she is. In fact, Lisa suffers from almost every phobia under the sun, and anything from the following list leaves her gibbering and paranoid: planes, dogs, confined spaces, open spaces, carpets, budgies, white lines down the middle of the road, potholes, bumps in the night, telephones, water, air, bicycles, tube trains, buses, disks, lightning, egg sandwiches ... (more next month).

THE FAR SIDE By GARY LARSON



"The problem, as I see it, is that you both are extremely adept at pushing each other's buttons."

it possible (without a Master's degree in digital electronics, which I don't have, to hook my old Beeb disk drive up to my Amiga to load in said games? Failing this, can I (eek!) use my old tape recorder? If I use the tape recorder, can I load in games and save them to Amiga disk for future playing? I possess the Beeb knowledge to do this, but not the Amiga knowledge. Does the emulator come with any free converted Beeb software?

Would an Amiga running a Beeb emulator be able to run Archimedes compatible 3.5 inch disks (containing Beeb files) and how much memory do you get? Are you limited to 32K (remember when that seemed like a lot?) in emulator mode, or have I got Megabytes to command?

One last thing. Please badger Team 17 to release an *Alien Breed* Data Disk (either version, or even both!) for all us who love that game.

Aiden M. O'Donnell, Bathgate, West Lothian.

We're really, really sorry. We have neglected the tips section for quite a while, as you rightly pointed out. To make up for our little faux pas, we've restarted the Games Helpline section, and we solemnly promise to include more cheats and tips in future. As for the BBC emulator, 17 Bit Software (tel: 0924 366982) have a PD emulator, but you still need a BBC computer to use it. It works by downloading software from the BBC via an RS232 serial cable, into the Amiga running the emulator software.

LETTER OF THE MONTH

TEAM SPIRIT

While reading the June issue of *PC Power* the other day I noticed that Team 17 are to release *Overdrive* on the PC. Quote from the article: '"It's another Amiga conversion yet improved over the Amiga, with more cards and no floppy disk access," offered Alan Bunker, Media Manager at the company. This is not on. I wasted £26 on this game which is totally unplayable due to all the disk swops. Team 17 know that there is just as much piracy on the PC as on the Amiga but the only reason that they don't make their Amiga games [hard disk] installable is because they also know that they can get away with it on our format. I would happily use any amount of other piracy stoppers (code entry, spinny disks etc) if I could put the game on my hard drive.

The reason that the PC is a better high-end games machine (which it is) is more to do with the aforementioned hard disk installability (great word!) and total hard disk user base rather than the relative merits of each machine. The fact that Commodore were willing to show off the CD32 running *Microcosm* next to a 33MHz 486 doing the same goes a fair way to prove this point.

There is a vicious circle here. Punters don't buy hard drives because they see few games for it. Companies see they can get away with not making their games installable. People don't buy hard drives, etc etc.

There is an easy way out of this loop. Commodore should stop selling their 'bundles' and instead sell the A1200 with a 60Mb hard drive for £350 tops. If I can buy the drive for £100 then I'm sure Commodore could. This would provide a new boost to the A1200's selling strengths and kickstart the whole range into the hard drive era. It would be about time.

Further on in the same magazine there is a letters-cum-discussion page. Team 17 crop up again as the sponsors of this page with their cute little logo in the bottom right-hand corner. The first letter was from someone defending the Amiga against the PC which was a refreshing change, but the reply to this letter from the magazine's permanent writer made me cringe.

Another quote. 'Many (developers) give the Amiga less than two years and an awful lot plan to drop development after this Xmas. Why do you think Team 17 sponsor this page? They, like every other Amiga publisher, realise that the market has had its day.'

I am not going to argue any of the points that were made in this quote. PC magazines are allowed to be just as biased against the Amiga as Amiga magazines are to the P.C. What does annoy me is being slagged on a page sponsored by Team 17, a company that has lined its undoubtedly large pockets from loyal Amiga owners' much smaller ones. I am not concerned as to whether they continue development on the Amiga or whether these words come straight from Team 17 or not, this was their page and as such are responsible for it. Has nobody told them that talking behind a friend's back is bad manners?

I used to like Team, 17 you know. I should do, they have enough of my money. I am not suggesting anything so radical as a boycott of their games, but what I would propose is a boycott of all games that cannot be put on a hard drive (non hard drive owners excluded of course). If this, by a strange coincidence, means all Team 17 games then the phrase, 'how sad, never mind' would be more than appropriate.

Your magazine could help considerably by severely marking down said games and explaining why in the review. Do you think a PC magazine would keep quiet if they received an arcade game that was so disabled? I think not. Neither should you.

Rant mode off. Phew.

I'm not normally such a whinger you know. Honest. I even like Commodore lots and disapprove strongly of all the abuse they receive in the press. They do make the machines that I have known and loved for the past umpteen years.

Alan Heywood, Inverness.

I had a chat with Marcus Dyson at Team 17 about this, and the feedback is that there is no way Team 17 are about to drop the Amiga. They are extremely appreciative of the Amiga market, and have some very big plans for it. Obviously a PC magazine will blow their machine's trumpet, and will look for every reason they can to put the more popular computer down.

Hard drive installability is something I do agree with you on, the more games I could run from my hard drive the better, but that really is no reason to mark down a game. A review is based on what the game is like to play, not what it is like to load!

ANDY LEANING



Andy is a happy-go-lucky chap, who rarely flinches at anything. Even when he superglued his fingers to his face (See 'Leaning Over The Edge' last month), he didn't even blink. That isn't to say that he doesn't have worries. Andy never does things by half, and when he gets scared, he gets scared at something worthwhile – Armageddon. Not at the death, destruction or end of the human race though. His big concern will be the lack of affordable SIMM chips for his A4000.

TONY DILLON



Mr. D has only one real phobia, and that's the rather mundane and normal fear of spiders. Small ones, large ones, hairy ones, ones with dozens of legs, Tony runs from all of them. He went to see a psychoanalyst to find out what was actually wrong, and after six months of intensive therapy Tony's insecurities came to light – he just doesn't like anything with bendier legs or more body hair than him. Thank goodness his string of top model girlfriends use Immac.

TONY HORGAN



It is often said that there is a big difference between a fear and a phobia. A fear is a rational response to something threatening or frightening. A phobia is an irrational response to anything that isn't threatening or frightening. Tony goes into a cold sweat whenever Bjorn Again is mentioned and runs from the room whenever he hears 'Waterloo' or 'Dancing Queen'. For want of a better word and in the interests of scientific accuracy CU AMIGA declares that Tony H. is Abbaphobic.

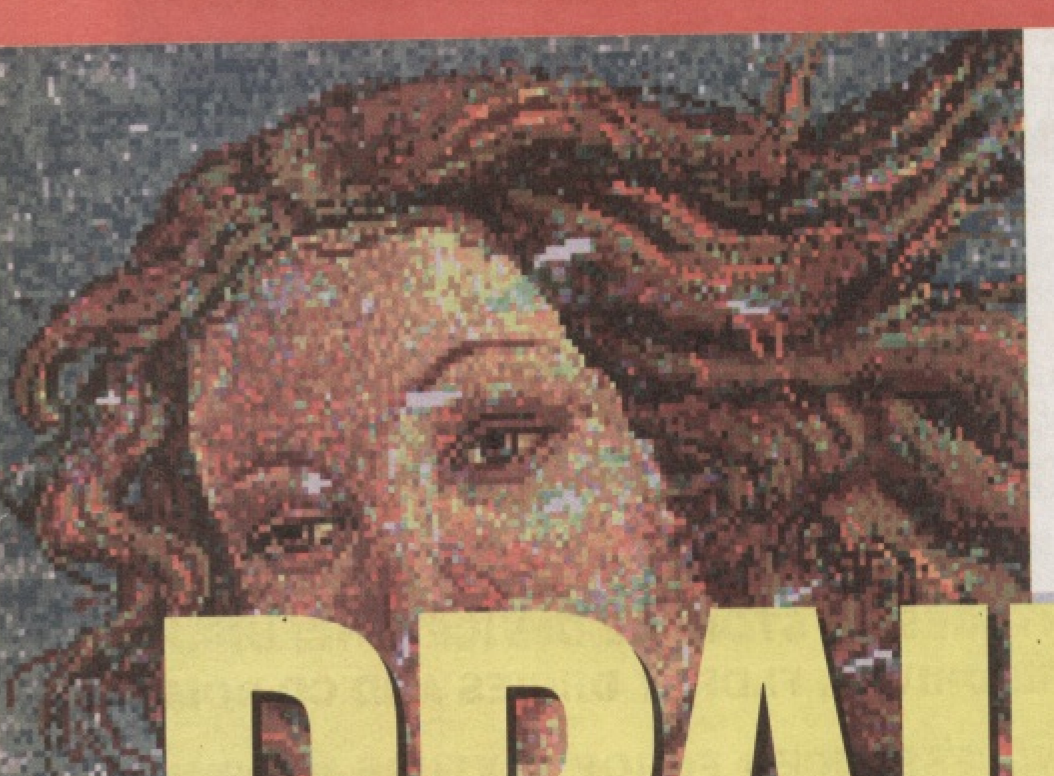
JOHN KENNEDY



Look at this picture. Is this the face of a man troubled by a major phobia? Well, there is *one* thing that really gives John goosepimples: flies. You see, John is a manic motorcyclist, and there's nothing he enjoys more than a Sunday afternoon speeding up the A Roads. However, he can't smile when he's so happy because flies have a tendency to attach themselves to his teeth – not a very nice, or tasty experience. So poor John has to suppress his happiness, or carry an Oral B on the bike.

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LET'S GET VIOLENT

André Digard takes a long hard look at computer games and argues the toss about the level of violence in them.

For years the arguments have raged back and forth about whether violence on screen would lead to violence off screen. It has never been clear cut and that has been a problem from the start. Worse still, most 'experts' on the subject have no real experience in the field.

Up until a few years ago I was firmly on the side of those who said that violence was not a problem. I still generally believe that. Over the last few years though, I have been training in therapeutic psychology. It brings a whole lot of new perspectives on what's happening to people when they play violent games. Some of it is quite frightening, particularly when watching children play some of the latest stuff.

VIOLENCE IS NOT REALLY THE PROBLEM

Many people, professionals included, have tried to blame screen violence for problems in society. Most of us have shrugged this off for whatever reason, usually because we have instinctively sensed it as being a load of rubbish. We can sit all day and play the latest shoot 'em up without getting worked up and wanting to shot someone.

The opponents of violence would then say that it might not effect us but what about children? I don't know about you but I've been playing video games since I was a kid and I can't stand violence in real life.

If kids are so effected by violence, how come they don't hit each other over the head with irons after watching 'Tom and Jerry' on TV?

ASSOCIATED OR DISSOCIATED VIOLENCE

OK. If violence isn't the problem, what is? Believe it or not, violence is the problem. Not just any old violence though, the problem is the kind of violence. I'm not splitting hairs, there are some very important differences.

The two key types of violence are associated and dissociated. Long, nasty words I know, but simple in their meaning. A good example of dissociated violence would be 'Tom and Jerry' as mentioned before; the characters are not real, the situations are not real, there is very little to link it with the outside world. This type of violence is fine.

Associated violence is reasonably well shown by beat 'em ups; you are on screen (as a character), the objects are realistically drawn, the violence happens in direct relation to your muscle movements. This is the duff type. When you play games that are associated all kinds of things happen. Your heart rate soars, your adrenaline soars, your muscles tense and so on. The more you are 'sucked in' to the game, the more effect is has on you. Sceptical? Then read on, I'll explain some really easy psychology stuff.

A PLAY ON WORDS

Let's cover something really simple about words. Until they have a reasonable vocabulary and understanding of language, words have an amazing effect on children. For instance, you may like to remember a time when you heard an adult tell a toddler, "You're naughty," instead of, "That's naughty." They will normally reply, "I'm not naughty!" What they DID was naughty. THEY are not naughty. It's a very subtle difference to us but a big one to them. If you tell a child that THEY are naughty repeatedly, eventually they'll get the message. They will become naughty.

Most kids survive this because they get a reasonable amount of praise ("What a good boy/girl" or "Who is a clever boy/girl?"). There are quite a few kids who don't get enough or even any praise. This is real. Psychologists have known it for years.

VALID EXPERIENCE?

That's just words. Think about what happens when a child gets words, pictures and sounds all together. That's called experience. The younger the child the more significant and influential the experience is.

That's children. Adults are different. Probably not as different as you think though. Words can have a similar effect on adults if used skillfully. hypnotists rely on this to help people.

OK, you probably never noticed feeling different after playing the latest Street Fighter clone, but we're talking about a long-term process here. It's something that will change your attitude over the years rather than the moment you put your joystick down. It won't necessarily make you like violence but it will change your attitude to it.



Harmless fun or disturbing?

TAKEN TO THE EXTREME

The most frightening thoughts occur when you look to the future. Think about virtual reality. If we are having worries about the effect of games on children now, imagine *Mortal Kombat* opponents fighting it out in VR. It would be bad enough for most adults let alone children.

The player will be in the same room as multiple murders. If someone enjoyed playing something like that in virtual reality they would have to be institutionalised for the public's safety. Think about it.

Would you want to be in a room with someone who had just torn another person's spine out? When they took the headset off, would you want to risk upsetting them? Would you go near them if they were preparing food with a sharp knife?

TAKE OUT THE GORE

When all is said and done, the problem comes down to realism. An associated game which uses realistic graphics is a dangerous piece of software. I don't want an end to beat 'em ups, I enjoy them too much. The same goes for many other games. What does need stopping, though, is gore. When we get rid of it (please let it be soon) we can rest easy. CU



What effect does an in-game scene like this one have on us if any?

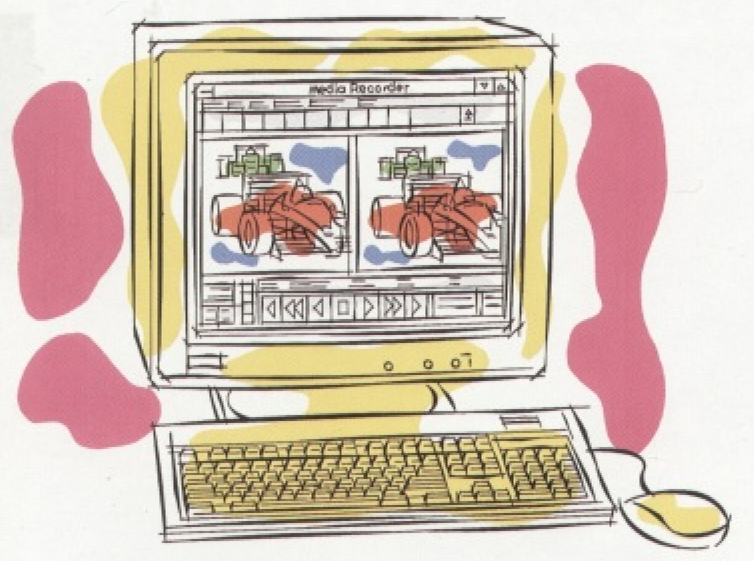
POINTS OF VIEW

Points of view is a platform for expressing opinions on any Amiga games or technically-related subjects, allowing people in the know (or who think they are anyway) an opportunity to tell you what they think outside the normal confines of the magazine.

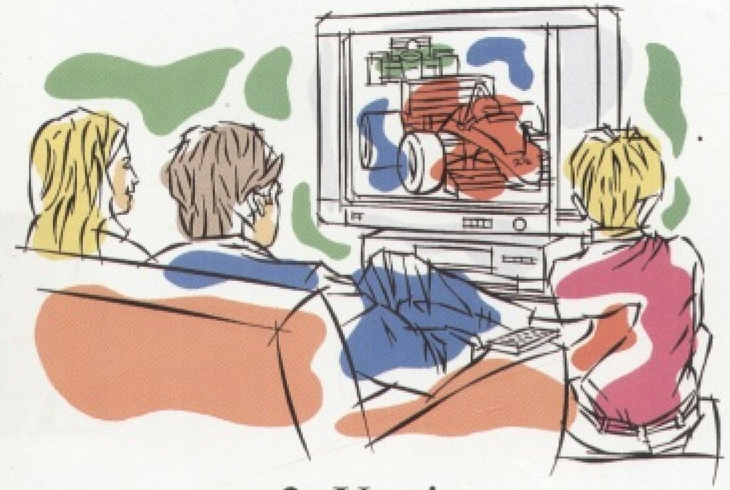
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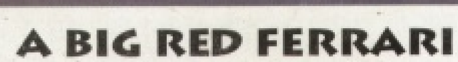
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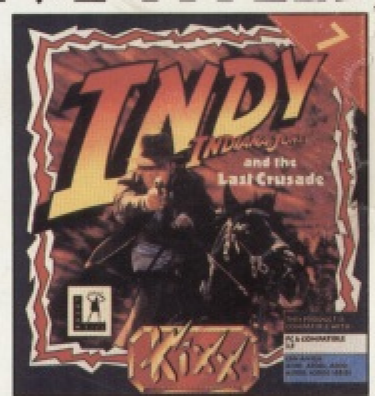
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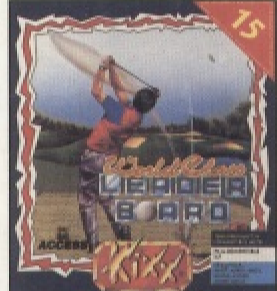
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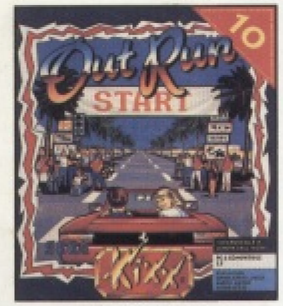
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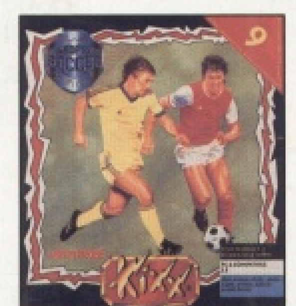
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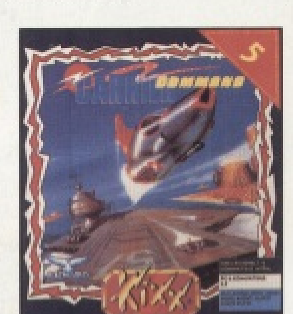
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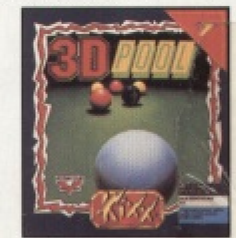
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